



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines


Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:


- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



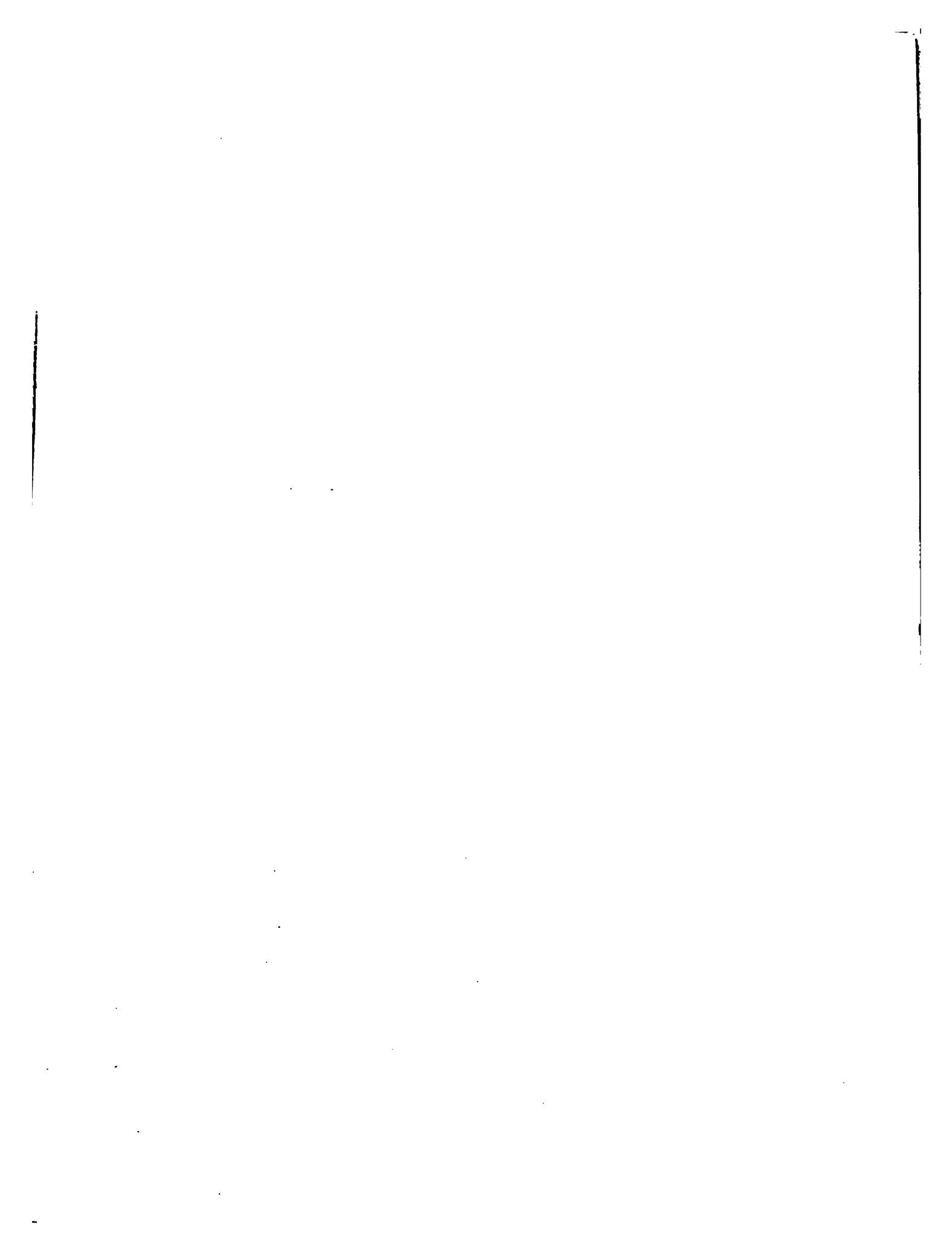
Library
of the
University of Wisconsin







GIOVANNI DELLA ROBBIA



PRINCETON MONOGRAPHS IN ART AND ARCHAEOLOGY VIII

GIOVANNI DELLA ROBBIA

BY

ALLAN MARQUAND

PROFESSOR OF ART AND ARCHAEOLOGY IN PRINCETON UNIVERSITY

PRINCETON UNIVERSITY PRESS
PRINCETON
LONDON: HUMPHREY MILFORD
OXFORD UNIVERSITY PRESS
1920

Copyright, 1920, by Princeton University Press

Printed by Princeton University Press
Princeton, N. J., U. S. A.
Published, October, 1920



242354

FEB 15 1921

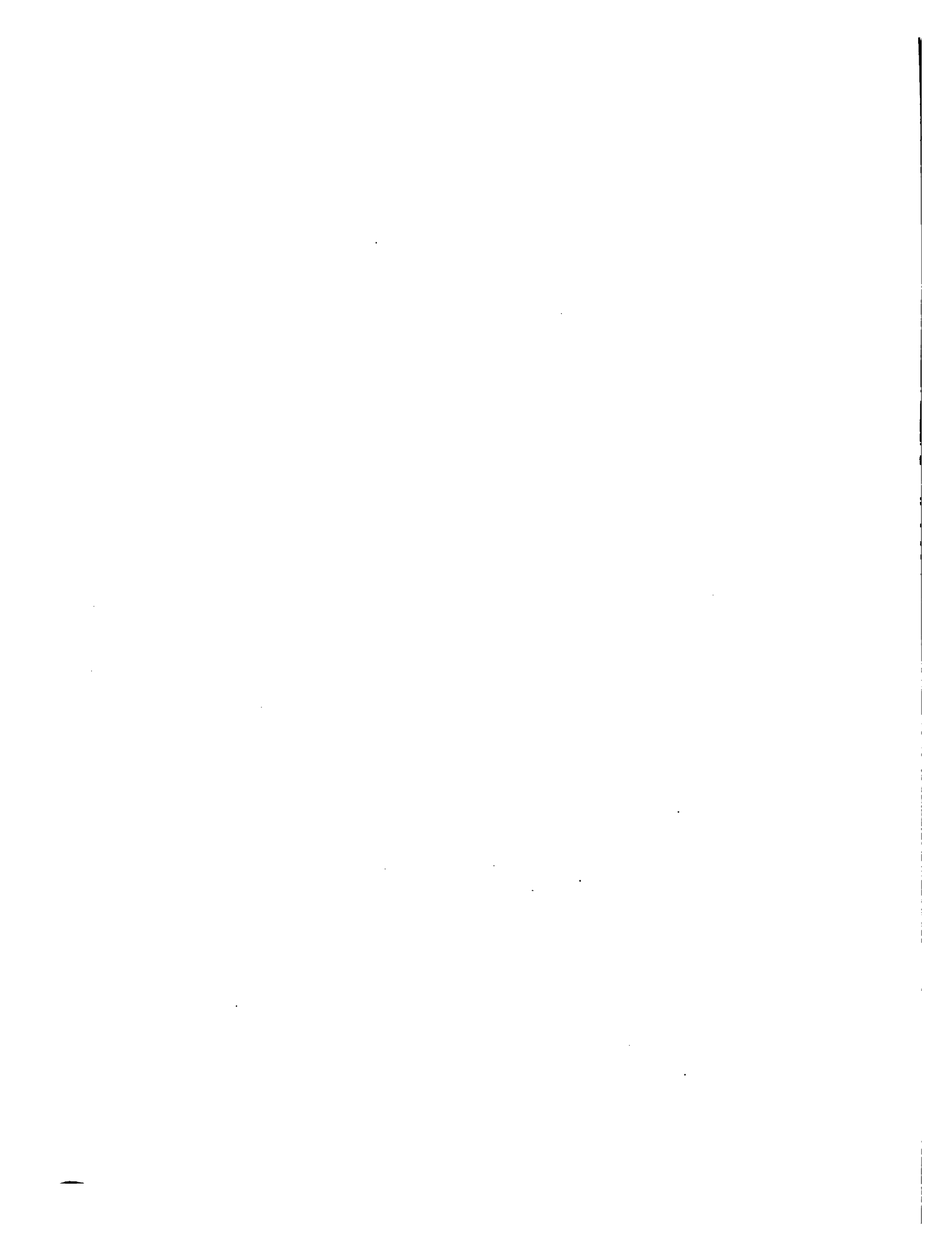
WIO

R529

M34

TO S. M.

Coll. 1-16-21 M.E.F.



PREFACE

In this volume I have presented a Catalogue Raisonné of the works of Giovanni della Robbia, publishing for the first time many new monuments and new documents. The writings of Dr. Bode, of Marcel Reymond, and of Miss Cruttwell will have made the public sufficiently familiar with Luca and Andrea della Robbia, but no one has brought together into a unified treatise the works of Giovanni della Robbia. The present volume should present to the eye of the interested student a sufficient number of works by Giovanni della Robbia to enable him to recognize the characteristics of his style. In other volumes we may hope to distinguish the correlated works of the Buglioni, and of Giovanni's brothers. Logically the volume on Andrea della Robbia should follow the monograph on Luca della Robbia, but the output of his atelier was so enormous and the individualities of his successors so ill defined, that I have preferred to delay publication, hoping that the discovery of new documents may shed some light on the obscure portions of this field.

As usual I have to acknowledge my indebtedness to Mr. Rufus G. Mather for his careful revision of already published and for his discovery of new documents.

CONTENTS

I. INTRODUCTION	xi
II. CATALOGUE OF MONUMENTS	i
III. BIBLIOGRAPHY AND INDEX	225



INTRODUCTION

I. BIOGRAPHY.

Giovanni della Robbia was born on the nineteenth of May, 1469 at three o'clock in the morning, and was baptized on the following day (Doc. 1). The baptismal records give him two names "Giovanni et Antonio," although he was known only by the former. The name Giovanni had been borne by his grand-uncle Ser Giovanni della Robbia, a notary and chancellor of Florence, who died about 1451. It may be observed, however, that his mother's name was Giovanna, and his grandmother's Antonia, a sufficient explanation for both his names. The same record gives his father's name as Andrea di Giovanni, a manifest error, as Andrea's father's name was Marco. His birthplace was in the family home in the Via Guelfa, corner of Via Nazionale, purchased in 1446 by his grand-uncles Luca and Marco della Robbia. It was in the Popolo di San Lorenzo, and the Gonfalone di Lione doro. Here, surrounded by his relatives, Giovanni lived and worked during all his life. Whether to be set up in Florence or its neighborhood, or in some distant town like Arcevia in the Marches, his monuments were moulded and baked in this house on the Via Guelfa in a room called the *anticucina*, where was the furnace and mixing troughs used by Andrea della Robbia and by his sons, Giovanni, Luca, and Girolamo (A. J. A., XXIII, 1920, 136-145).

In 1502 or 1503 Giovanni married Tommasa di Carlo di Geri Bartoli (Doc. 2-3). This connection may have been of value to Giovanni della Robbia. The Bartoli family were represented many times as Priors or Gonfalonieri in Florence. One of them Domenico Bartoli, with his wife Maddalena Rucellai, was given permission to decorate the Cappella di S. Maria degli Angeli at the famous Franciscan monastery at La Verna. Their coats of arms appear upon Andrea's very beautiful altarpiece of the Madonna della Cintola, as well as upon two later altarpieces.

Giovanni and Tommasa had five children: (1) Marco, born Dec. 19, 1503; (2) Filippo, a painter, born Apr. 11, 1505; (3) Lucantonio, born Apr. 14, 1506; (4) Alessandra, born Oct. 21, 1508, married in 1528 Lorenzo di Lionardo di Tommaso Altoviti, and died in 1570; and (5) Simone, born April 26, 1511. One son died on Aug. 25, 1525, and two in 1527, but their names are not recorded (Docs. 4-5). Nor is it known whether any of Giovanni's sons worked in his atelier. It is true that in 1518 his eldest son Marco receipted for a part of the compensation due to Giovanni, but this does not necessarily imply participation in the work.

Giovanni was one of a family of twelve. The eldest, Antonia, born Jan.

21, 1465, was married in 1485 to Girolamo di Michele di Giovanni Mascalzone; the second, Marco, born Apr. 6, 1468, became Fra Mattia in S. Marco in 1496; Giovanni was the third; the fourth, Paolo, born Nov. 2, 1470, became a soldier; the fifth was Lisabetta, born Sept. 18, 1473; the sixth, Luca, born Aug. 26, 1475, married Sept. 4, 1522 Agnoletta di Piero di Paolo Falconieri, and in 1528 Bartolommea di Lionardo Altoviti; the seventh, Francesco or Pierfrancesco, born July 23, 1477, became Fra Ambrogio in S. Marco in 1495; the eighth, Caterina, born Aug. 19, 1480, became Suora Speranza in the Monasterio di S. Lucia in 1496; the ninth, Piero, born Apr. 14, 1483, died Jan. 1, 1493; the tenth, Margherita, born May 23, 1486, became Suora Agnolina in the Monasterio di S. Lucia in 1502; the eleventh, Girolamo, born Mar. 10, 1488, married in 1543 Luisa di Piero Mattei; the twelfth, Maria, born Sept. 1, 1492, married in 1513 Tommaso di Marco Fantini.

Of his brothers, Luca and Girolamo worked in glazed terra-cotta and doubtless collaborated with him before they went to France in 1528-1529. Fra Mattia and Fra Ambrogio seem to have been more independent of the family atelier and had a furnace of their own in the Marches.

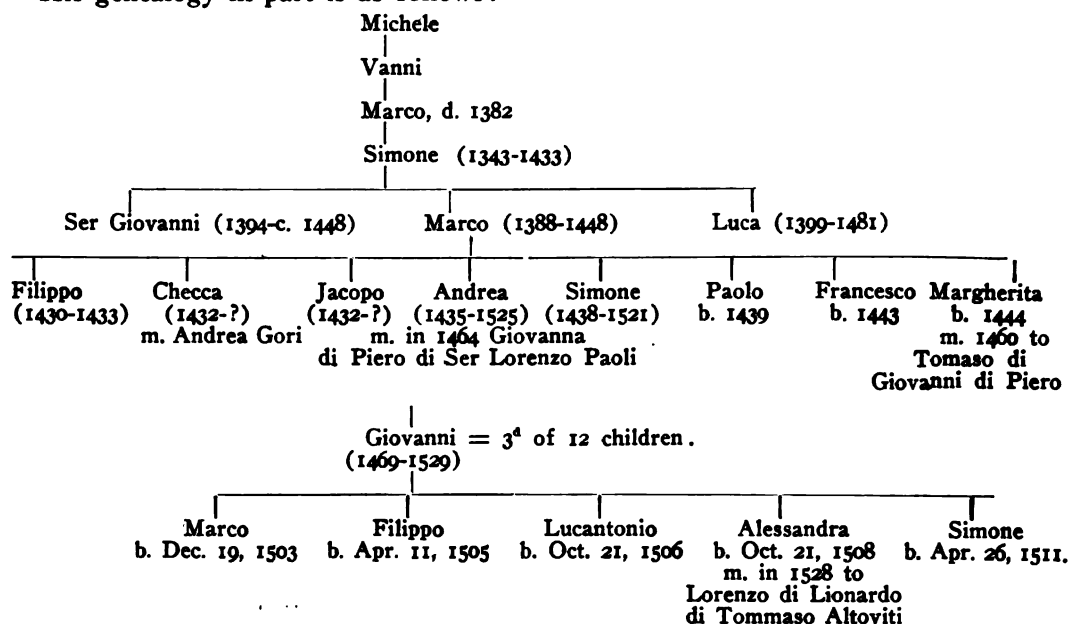
During the late years of his father's life Giovanni was the most productive and leading spirit in the atelier. His father's financial resources were doubtless strained to care for his large family and Giovanni was expected to provide in great measure for himself. So we find him entering into contracts on his own account. Possibly he was extravagant in his expenditures, as the documents concerning the dot he was to receive from his wife show that his father in law, Carlo di Geri Bartoli was most anxious to avoid risks. It may be, as Mr. Mather suggests, that the marriage of Giovanni and Tommasa was contracted without mention of a dowry, but Document 6 shows that in 1507, 1508, and 1511 Carlo purchased securities for this purpose amounting altogether to 538 florins, 10 soldi. Possibly the amount promised was 600 florins, as is indicated in the Spogli dello Strozzi (Doc. 3). Giovanni was not allowed to endanger this property save with the consent of his father in law, and for a part of it at least he was required also to have his father's consent.

Giovanni appears, however, to have drawn against this account (Doc. 7), to have received interest on it, and to have made various reinvestments. Documents 8 and 9 indicate that after the death of his father and father in law the amount of the dowry remaining in the Monte decreased materially in amount.

On the 14th of September 1522 Andrea della Robbia made his will, adding a codicil on the 18th of February 1523. He revoked his will on the third of June 1524. He died on August 4, 1525, his wife Giovanna Paoli having predeceased him. Two of Andrea's sons were monks, two of his daughters nuns, others were already dead. He left three heirs and his

will shows that he desired an equal distribution of his property. As Andrea had revoked his will Giovanni properly states that his father died intestate (Doc. 10) and lays claim to his portion, one third. The other claimants were his brothers Luca and Girolamo, both of whom were now living in France (Doc. 11). The latter document is dated July 14, 1529; by March 24th of the following year his wife Tommasa is spoken of as a widow. Hence his death, of which we have no specific record, must have occurred during the autumn of 1529 or the early months of 1530.

His genealogy in part is as follows:



2. HIS WORK.

Although Giovanni was not matriculated into the Arte de' Medici e degli Speziali until the year 1525 he began much earlier to act as an independent sculptor. The first documented work for which he as an individual contracted was the Lavabo in S. Maria Novella in 1497. It has many points of contact with the works of Andrea della Robbia, in whose atelier he had been employed for some years. In spite of its attractive quality it shows a lack of originality, and a distinct lapse from the high standard of beauty exhibited in the works of his father. From the early years of the nineteenth century until the year of his death we find a series of dated, documented, and at least two signed monuments. The following list may be useful even to those who have the catalogue of his works before them. It will show that the period of his greatest activity was between 1510 and 1529, during the greater part of which his father was still alive.

1. Lavabo, S. Maria Novella. 1497. Documented.
2. Last Judgment, Volterra. 1501. Dated.
3. Thirty-nine Casks, S. Maria Nuova, 1507. Documented.
4. Stemma of Giovanni Niccolini, 1509. Dated.
5. Resurrection Relief. 1510. Dated.
6. Font at Cerreto Guidi. 1511. Dated.
7. Stemma of Filippo Sapiti. 1512. Dated.
8. Font, S. Donato in Poggio. 1513. Dated.
9. Altarpiece, Arcevia. 1513. Dated and Documented.
10. Candelabrum bearing Angels, S. Ambrogio. 1513. Documented.
11. Altarpiece, Buonsollazzo (formerly). 1513. Documented.
12. Altarpiece, Museo Nazionale, No. 64. 1514-1515. Documented.
13. Altarpiece, Poggibonsi. 1514. Dated.
14. Altarpiece, Baltimore. 1515. Dated.
15. Ciborio, Vatican. 1515. Dated.
16. Stemma of Niccolò de'Pazzi. 1516. Dated.
17. Font, Galatrona. 1518. Documented.
18. Altarpiece, Pisa. 1520. Dated and Documented.
19. Altarpiece, Fiesole. 1520. Dated.
20. Statue of S. Romolo, Fiesole. 1521. Dated.
21. Stemma of Bishop Folchi, Fiesole. 1521. Dated.
22. Lunette, Museo Nazionale, No. 37. 1521. Signed and Dated.
23. Altarpiece, Museo Nazionale, No. 25. 1521. Signed, Dated, Documented.
24. Tabernacolo, Via Nazionale. 1522. Dated.
25. Stemma of Arcangelo Spigliati, Museo Nazionale, No. 42. 1522. Dated.
26. Medallion heads of prophets, apostles, saints, Certosa. 1523. Documented.
27. Statue of Isaiah. Certosa (formerly). 1523. Documented.
28. Altarpiece, Lowengard's. 1523. Dated.
29. Altarpiece, Lamporecchio. 1524. Dated by document.
30. Stemma of Raffaello Corbinelli, Certaldo. 1524. Dated.
31. Stemma of Antonio Pazzi. S. Giovanni in Valdarno. 1525. Dated.
32. Ceppo Hospital Medallions, Pistoia. 1525-1529. Dated and Documented.
33. Stemma of the Particini, Poppi. 1526. Dated.
34. Stemma of Hippolito Buondelmonti, Pistoia. 1526. Dated.
35. Stemma of Lorenzo Lapi, Scarperia. 1526. Dated.
36. Madonna and Saints, Arezzo. 1526. Dated by document.
37. Stemma of Francesco di Casavecchia, Scarperia. 1528. Dated.

Giovanni continued to build altarpieces, large and small, ciboria, fonts, medallions, and occasionally statues. Occasionally, as in the monuments at Galatrona, he used exclusively white glazes; but ordinarily his works are

polychromatic. Some of his colours, especially his blues and greens, retain something of the distinction which may be observed in the works of Luca and of Andrea della Robbia. But as a whole his colour sense was not refined and many of his works are gaudy and crude. In the construction of garlands he cared little for rhythm or for decoration composition. He sought to catch the eye of the spectator by the introduction of lizards, snails, or other animalculi. He cared so much for naturalistic effect in representing human creatures that he used pink or other glazes, rather than white, for flesh tones, and frequently left the nudes unglazed in order that they might be painted so as to produce effects he could not accomplish by coloured glazes. Reds had always caused trouble for the potter, so he often left the tunic of the Virgin unglazed. His rendering of red in enamel was not the charming violet of Luca or Andrea, but a brown of crude, uninteresting tone. In the treatment of eyes he usually merged iris and pupil into one brown mass. In fact in whatever direction we turn Giovanni impresses us as a craftsman lacking in the higher inspirations of artistic ideals.

DOCUMENTS

[Copied by Mr. Rufus G. Mather.]

1. "Adi 20 di decto (Maggio 1469)
Giovanni et Antonio de Andrea di Giovanni popolo
di San Lorenzo nacque adi 19 a hore 3 — ba^o addi 20."
[Archivio dell' Opera di S. Maria del Fiore, Libro dei Battezzati,
1466-1473, c. 6.]
2. "1502 Giovanni di Andrea della Robbia
Tommasa di Carlo di Geri Bartoli"
[Archivio di Stato, Spoglio dell' Ancisa, Sec. xvii.]
3. "Gio(vann)i di Andrea della Robbia consumò matrimoni^o con
M^a Tom^a fig^{ia} di Carlo di Geri Bartoli con dote di fl. 600 l'anno 1503"
[Spogli dello Strozzi cod. carta Sec. XVII, segnato Magliab. Cl.
XXXVII, Cod. 299 c. 288, Libro D 116 Q^o S. Gio(vann)i 1465.]
4. "Septembre 1525 — uno figliuolo di Giovanni della Robbia
adj 2 Recato in Sco p^o m^o"
[Arch. di stato. Ufficio della grascia. Libro dei Morti, 1524-1530,
segnato Arti 6 cod. 249.]
5. "27 Agosto 1527. Del Palagetto in casa gio. della Robbia
v'è malato due fanciulli"
[Gargani, citation from Libro del Contagio della Misericordia, 1523-
1530.]

6. " + yhs + 1507

Giovanni d'Andrea di Marcho della Robbia de avere adi xj di dicembre 1507 F. cientocinquantadue larghi per Nicholò d'Andrea Ghranacci di questo c. iii e chon chondizione che di detto chredito non si possi fare alchuno chontratto senza licenza di Charllo di Gieri Bartolj ma stia e sia per sichurta e sodamento di dota o parte d'essa della Tommaxa donna di detto Giovannj e figliuola di detto Charllo Bartolj e chon tutte le altre chondizioni chonsuete sechondo lo stile del Monte guadagnati F. 100 adi 21 di luglio 1490 e F. 52 adi 16 di giungno 1491. F. 152.

E de avere adj 20 di giugno 1508 F. cinquanta larghi per Lisabetta di Geri Risalitj di questo c. 525 cholle medesime chondizioni di sopra guadagnati adj 19 di luglio 1491. F. 50.

E de avere adi 5 dj marzo 1508 F. cinquanta larghi per Charllo di Gieri Bartoli di questo c. 26 e chon chondizione che non se ne possi fare alchuno chontratto senza licenza di Charllo di Gieri Bartoli e d'Andrea di Marcho della Robbia ma stia per sichurta e sodamento di dota chome di sopra jn forma chonsueta e chon chondizione che ongni volta che detto Giovannj chonperasse beni jnmobilj che stieno principalmente obrighati per la valuta di detto chredito ala detta M.^a Tomaxa tutto a dichiarazione di detto Charllo Bartoli e di detto Andrea della Robia o degli uficialj del Monte che pe' tempi saranno fatta detta chiarazione detto chredito resti libero da detta chondizione guadagnati F. adi 20 di novembre 1491. F. 50.

E de avere adi detto F. cientosedicj sol. x larghi per Alberto di Giovannj Altovitj di questo c. 533 e chon le medesime chondizioni di sopra che sono ala partita di F. 50 larghi fatto chreditore jn di 5 di marzo guadagnati F. 10. 18. 5 adi 7 d'ottobre 1490 e F. 62. 10 adi 18 di febraio 1491 e F. 43. 4. 7 adj 2 d'aghosto 1491. F. 116 sol. 10 den.

E de avere adj 7 di marzo 1508 F. ciento setanta larghi per M.^a Cilia d'Andrevolo Nicholini di questo c. 530 chon le medesime chondizioni di sopra che sono a F. 10 e 11 larghi guadagnati F. 50 adi 6 di giungnio 1491 e F. 15. 14. 7 adi 8 di giungnio 1491 e F. 44. 12. 3 adi 30 di novembre 1491 e F. 14. 15 - adi 26 di novembre 1491 e F. 44. 18. 2 adi 20 di febraio 1490. F. 170.

F. 538. 10.

Adi 22 d'ottobre 1511 poxa (posta) chondizione ala partita di F. 538 larghi che Buonachorzo d'Antonio di Ser Bartolo la pigli da di primo di gienajo 1511 a tutto dicembre 1513 cioè paghe vi di licenza di detto Giovannj al Quaderno c. 14.

Posto avere al Libro Rosso da 4 per cento c. 683 adi 13 di marzi 1511. F. 538. sol 10.

[Archiv. di Stato, Ufficio del Monte da 4 %, Libro Deb. e Cred. 1506-1509, segnato G. c. 416. Published in L'Arte, XXII (1919), 109-110.]

7. "+ yhs MDxiiij Indictio prima

.....

Hic mutatur
Indictio

Recognitio

R(icordo) ad
gab(ellam)

Item postea dictis Anno Indictione secunda et die vij^a mensis octobris Actum ī curia mercantie et universitati mercatorum civitatis florentie pntibus (presentibus) Antonio pieri francisci d(e) gottolis et Johanne andree mei alias barbeta numptijs ind(i)c(t)a curia testibus etc Johannis andree marci d(e)lla robbia scultor et Matheus luce fornarius alpalagetto et quilibet eorum ī solidum etc p(er) se et eorum heredes etc et eorum certa scientia et ōi (omni) modo etc fuerunt cōfessi et ricognoverūt se esse veros et limos (legitimos) debitores Francisci bernardi d(e) Corbinellis licet abntis (absentis) et mei notarij infrascripti p(ro) eo recipientis etc d(e) sum(m)a et quantitate florenorum octo auri lar. ī auro p(ro) valore cuiusdam panni albi v^u (vocati) pezzetta bianca bb sexaginta ut (vel) circa eisdem venditi et p(ro)eo recepti a franc^o pieri delviva ut asserverūt dicte partes Renumptiantes etc Quam quantitatem f. 8. dicti Joh(ann)is et Matheus et q(ui)libet eorum in solidum etc unica solutione sufficiente p(ro)miserunt etc solvere et cum effectu pagare eidem franc^o d(e) Corbinellis licet ab(se)nti etc hinc ad octo menses px (proximos) futuros sine aliqua exceptione Et dcām solutionem facere florentie pisis senis rome etc Et cum sit q(uod) dictus Joh(ann)is sit descriptus creditor ī libro nigro montis coīs (comunitatis) florentie ad c 683 f 538 lar. d 4 p(ro)c^o(cento) Et cū sit

+ yhs MDxiiij^o Indictio secunda (s 46)

q hac presenti suprascripta die dictus Johis cōdictionaverit dcūm mōtem (montem) hoc modo vz q(uod) dictus franciscus de Corbinellis capiat pagas et dona dicti crediti montis d 4 p(ro) c^o adie p^{ma} mensis maij px¹ futuri 1517 ultra Qua pp (propter) dictus Johannes omni modo etc dedit licentiam dco franc^o d(e) Corbinellis licet ab(se)nti et mihi notaro etc q(uo)casu quo dictus franciscus de corbinellis tempore quo supra nō essere solutus et Satisfactus a dcō Joh(ann)e v(e)l Matheo vel ab altero ipōrum de dcīs f. 8 auri lar. ī auro q(uod) possit et riliceat vendere elapso dcō tempore dcōrum otto mensium tot pagas s(upra)s(crip)ti crediti f 538 d(e) quo sup q ascendant ad sum(m)am dcōrum f 8 p(ro) tempore dicti anni 1517 ultra Et casu quo dictus franciscus d(e) corbinellis venderet dcās pagas modis et formis s(upra)s(crip)ti p(er) prosetas ordinarios montis q(uod) dictus Joh(ann)is nō possit ullo unquam tempore dicere vel p(ro)ponere q(uod)dictus franciscus d(e) Corbinellis eius male et ī dampnū dicti

Joh(ann)is vendiderit Et ex nūc dictus Joh(ann)is fecit p(ro)curatorum etc dcūm franciscum d(e) Corbinellis licet absentem etc Splr(specialiter) etc pagas dicti s(upra)s(crip)ti crediti f 538 montis d 4 p(ro) c° d g° sup q(uod) ascendant ad dcām s(upra)s(crip)tam summam f 8 auri lar. inauro modis et formis s(upra)s(crip)tis Dans etc promittens etc Que oīa (omnia) et singula s(upra)s(crip)ta dicti Joh(ann)is et Matheus referendo singula singulis p(ro)miserunt etc ac-tendere et observare sub pena f 25 auri lar. inauro Que pena etc qua pena etc p(ro) quibus etc obligaverūt etc Renumpti-antes etc quibus etc p(er) quarantigiam etc Rogantes etc.

[Archivio di Stato. Rogiti di Ser Lorenzo di Pierantonio Cardi, Protocolli 1510-1516, Segnato C 137 c 45^c e 46.]

8. " + Mdxv

Giovan(n)j dand° di marchio della Robbia de av-(er)e adj 22 dotob(r)e 1526 f cinquecento di-cotto s otto dj quatro lj segnati indiv(i)si tenpj al(i)b(r)o I c 723 p(er) tantj levatj di suo cōto dal(i)b(r)o Rosso I c 723 f 518 .8 .4

dota

Sono ob(l)ighartj p(er) sodo di dota dalla tō-masa sua don(n)a e digl° (di licenza) di carlo di geri b(ar)tolj e che di f 338 .13.4 di deta sōma nō sene possa fare alchuno cōtrato senza licēzia di carlo b(ar)tolj e dj andrea di marchio delarob-bia che stano p(er) dota chome di sop(r)a Che le p° (partite) di detto credito sabino arinvestire sino a tanto si sia riconperatj f 20 s 1.4 di similj creditj sotto detto nome e cōdiz° p^{ro(rate)} di f 98 .6 .4 obligatj arinvestire I c 723

p(ost)a arin-vestire

Che franc° di piero palagj piglj paghe 4 di f 538 e p°(paghe) 2 di f 500—coe jntt°(jn tutto) p° 6 nō p(er)o gudidādo etc e fiinito che sia el rinvestimēto chome di sop(r)a—I c 723.

p(agh)e 6

Adj 29 dotob(r)e 1526 poste cōdiz° alep° (ale paghe) di f 518 .8.4 che franc° di piero palagj le piglj di poj che tutte le cōdiz° sino a q° dj a posta jn detto credito saran(n)o spirate p° (paghe) dua nō p(er)o gudidādo etc di l(icen)-za di detto govannj al q° c 73 E adj 16 di novēbre 1526 f undicj s sedicj lj p(er) gon(n)a filippo di charlo bartolj dare al-(i)b(r)o h c 743 segnati adj 16 di dicēbe 1486

p° 2

e colle medesime cōdiz(io)nj e disse p(er)
Rinu^o di pagha f 11.16

530

E adj 7 di m(ar)zo 1526 f otto s cinque di quat-
to p(er) zanobj di govan(n)j tenpj dare in q^o c
437 segnatj adj 5 di m(ar)zo 1488 colle mede-
sime condizionj disop(r)a e p(er) rinvestimen-
to di p^a(pagha) f 8 5 4

f 538 .9 .8

p^a 9 Adj 3 di genajo 1527 poste cōdiz^o alep(agh)e di
f 538.9.8 che guliano di piero rucellaj le piglj
dadj p^o di settembre 1529 a tutto aghosto 1532
coe p^a [pagha(e)] 9 nō p(r)o gudiçādo etc di
l(icen)za di detto govannj delarobia al q^o c 44

p^a 3 Adj 14 di novēbre 1528 poste cōdiz^o alep^o di
f 538.9.8 che lucha dj andrea della robia le
piglj da oggj att^o aghosto 1529 coe p^a 3 nō
p(er)o gudiçādo etc di l(icen)za di detto go-
vannj e di cōsentimēto di frāc^o dj ziāro p(er)
ognj suo interesse al q^o c 98

se rinūtia Addj 8 di genajo 1528 giul^o di p^o rucellaj
condizionaro alla p^a di detto c^o(chredito) alla
detta conditiō rinunzio p(er) detta p^a libero di
licentia di detto giovannj p(er) lucha dandrea
dellarobia conditionaro alla p^a di detto chredito
ala detta condit di p^a rinūtio p(er) detta p^a
libero di lic^a di detto lucha al q^o c 125

Giovannj detto de av(er)e adj 22 dotobre 1526
f 9 l 1.3.3 p(er) r^o(resto) del(i)b(r)o I c 723
equalj sono obrighatj arinvestire re jnsimilj

creditj p(er) la cōdiz^o f 9 l 1 3 3

E adj p^o di genajo 1526 f 9 l 1 .5 .1 p(er) la p^a di f 530 f 9 l 1 5 1

E adj p^o di maggo 1527 f 9 l 1.17.11 p(er) la p^a di f 530—f 9 l 1 17 11

E adj p^o di settēbre 1527 f 9 l 1.17.11 p(er) la p^a di f 538—f 9 l 1 17 11

E adj p^o di genajo 1527 f 9 l 1.17.11 p(er) la p^a di f 538—f 9 l 1 17 11

E adj p^o di marzo 1528 f 9 l 1.17.11 p(er) la p^a di f 538—f 9 l 1 17 11

E adj p^o di settēbe 1528 f 9 l 1.17.11 p(er) la p^a di f 538—f 9 l 1 17 11

E adj p^o di genajo 1528 f 9 l 1.17.11 p(er) la p^a di f 538—f 9 l 1 17 11

E adj p^o di mago 1529 f 5 l 4 .3 .7 p(er) la p^a di f 538—f 5 l 4 3 7

f 77 l 17.19.5

[Archivio di Stato, Libro Debitori e Creditori del Monti da 7 per cento,
anni 1525-1526, segnato L c. 518. Published in L'Arte, XXII (1919),
110.]

9. Giovanni dicōtro dare addi 30 gen° 1528 f cēto l° (largha = larghi) p(er) luj a ant° di g° (giovannj) danngello avere alibro n c 549 di lic° (licenza) di detto giovannj e di chonsētīmēto dulivierj di carlo bartolj cog° (cognato) di detto giovanni ed etiā di chonsentimēto di detto giovanni p(ro)churatore di s(er) rafaello di charlo bartolj etiā cognato di detto giovannj c(art)a di por° (prochura) p(er) s(er) franc° allegrj addi 8 del p(r)esente e p(er) delib(er)atione e ptito (partito) de p(r)esentj ufitalj dl mōte roghato s(er) francesco allegrj addi 26 dl p(r)esente e mediāte una conditione p°(posta) allap° (allapartita) di f 288.9.8 p(er) rifare f 250 - l° di detto chredito colle dette conditioni che jndetto chredito sono chontenute e indetto partito e mediante una p(r)omessa fatta p(er) dettj f 250 p(er) l° (licenza) di l° altovitj e p(er) filippo di giovannj dellarobia jn favore di m° tomasa don(n)a di detto giovannj jnsino attante che dette p°(partite) aranno rifatto detta sōma sechondo la forma di detto p(ar)tito c°(carta) di detta p(r)omessa p(er) ser matteo da falgano addi 29 del p(r)esente al q°(quaderno) c 140 f 100 —
- E addi detto f cinqāta p(er) luj a ant° di b(er)-nardo bartolj avere alibro n c 550 di lic° e di charta e di chōsentimēto e mediante gli ob(li)-ghj e conditione p°(posto) alla p°(partita) in tutto come disop(r)a al q° c 140 f 50 —
- E addi p° di marzo f cinqāta p(er) luj a jac° di zerello da filichaia avere alibro M c 281 di lic° di detto giovan(n)j e dichōsentimēto partito e tutto chome disop(r)a f 50
- R(icord)o E adj 15 di l° (luglio) 1529 f trecentotretotto s nove dj otto 4(larghj) p(er) tantj postj avere alibro s° O c 309 f 338 .9 .8
- 538.9.8
- p(osto) arin- Addi 30 di genn° 1528 posta conditiō alap° di vestire f 288.9.8 cholla detta p°(partita) sabino arinvestire insimili chrediti sotto nome di detto giovannj e cholla medesima conditione p(er) sec°(securitate) di dota della tomasa sua dona e figlu-

- ola di charlo bartoli come statino a f 199.16.4
didetto chredito insino altato che di detto p^o
sisieno richopatō (richomperato) f 250 l^a da 7
p(ro)c(ent)o non po g^o (perō giudicato) e di
lic^a di detto giovannj al q^o c 140
- 1363 Giovannj detto de dare adj 16 di novēb(r)e jndj 31
dotob(r)e 1526 f 9 l 1.3 p(or)to alb(er)to tenpj
p(er) av(er)e rinvestito jn f 16(?).16 di mōte-
(monte) sotto detto nome a f 62 el c^o(el cento) da
nerj pittj K^o alap^a(alpartita) f 911 .3
- 1843 E adj 7 dimarzo jndj 28 di feb(r)aio 1526 f 9 l 1.5
p(or)to govan(n)j dellarobia p(er) av(er)e finito
elrinvestimento de f 8.5.4 p(er) detto resto da andrea
gugnj f 911 .5
- 1419 E adj 16 di luglio indj 30 di gug^o 1527 f 9 l 1.17.8
p(or)to franc^o di piero palagj cond^o(condizionaro)
alla p^a(partita) dacherubino fortinj K(amerario)
alap^a p(er) m^o(maggo) f 911.17 .8
- 1002 E adj 4 di novēb(r)e jndj 31 dotob(r)e f 9 l 1.17.8
p(or)to frāc^o deto da girolamo puccinj K^o almōte
p(er) s^o(settembre) f 911.17 .8
- 83 E adj 5 di dicēb(r)e 1527 f 9 l 1.17.8 p(or)to frāc^o
deto da govan(n)j belaccj alep^a (ala partito) f 911.17 .8
- 137 E adj 11 dap(ri)le 1526 f 9 l 1.18 p(or)to franc^o
detto da franc^o torganj alep^a p^a p^a (per la pagha o
partita) di maggio 1528 f 911.18
- 386 E adj 25 daghosto 1528 f 6 l 3 p(or)to franc^o detto
da b(er)n(ar)do ghondj alle p^a p(er) s^o 1528 f 613 —
- 870 E adj 11 disettēb(r)e 1528 f 2 e s 8.4 p(or)to franc^o
palagj condj^o (condizionaro) di b(ernar)do ghondj
alep^a p(er) r^o(resto) di settēb(r)e 1526 f 21- 8 .4
- 2153 E addj 16 di novēb(r)e jndj 31 dottobre l 3.1 p(or)to
franc^o palagj condj^o da piero davazatj almōte p(er)
ro(resto) di settēb(r)e (15)26 f-13 .1
- 774 E adj 8 digenaio 1528 f 3 l-12 (5 words written and
cancelled) anzi a l^a (luca) di andrea della robia con-
diz^o p(or)to e detto da bacazio (branchazio) s(er)-
zellj K^o allep^a p(er) g(ennaio) (15)28 f 31-12
- 994 E adj 23 detto f 6 l 1.5.8 p(or)to giovannj detto
dabachazio s(er)zellj p^o(^{ri}uono) (15)28 f 611 .5 .8
- 672 E adj 26 dap(ri)le 1529 f -1 3.19.8 a govannj detto
p(or)to l^a di l^a altovitj suo genero di sua l^a insino
non dice altro da verj baldovinj p^o(^{marzo}) (15)29 . . f-13.19 .8

E de dare addj 24 di m(ar)zo 1529 f 51 - s 5 . j
 p(er) t(a)ntj posto av(er)e alib(r)o s^{to} O c 309 p
 ro(rosto) di q^o(questo) conto f 51- 5 j
 f 761 22.10.9
 f 1 4.11.9

 f 771 17.19.5

10. "Yhs

MDxxviii Indictione 2^a de mense Julij (In margine: Aditio hereditatis).

Item postea dictis anno indictione die (xiiiij) et loco et coram dictis supracriptis testibus etc.

Pateat omnibus evidenter qualiter Johannes quondam Andree Marci della Robbia de Florentia Asserans et affirmans dictum Andream eius patrem mortuum esse et decessisse ab intestato jam sunt annj tres proximj elapsi et ultra relictis post se dictis Johanne et Hyeronimo et Luca eius filijs legitimis et naturalibus et nullis alijs relictis habentibus eos excludere ab hereditate vel successione dicti Andree eorum patris aut etiam eis et aliqua parte concurrere Et sciens et cognoscens prefatus Johannes hereditatem dicti Andree eius quondam patris eidem pro tertia parte ab intestato fuisse et esse delatam illamque fore et etiam sibj portius utilem et lucrosam quam dannosam jdeo hereditatem predictam sibi ut supra pro dicta tertia parte ab intestato delatam et pertinentem et pro omnj alia parte et portione etc. Adivit et omnj meliorj modo etc. Asserens et Protestans et Rogans etc.

[Archivio di Stato, Rogiti di Ser Matteo da Falgano, Protocolli 1527-1530, segnato Notai M. 300 a. c. 297^a; published in L'Arte, XXII (1919), III.]

11. Giovannj dicōtto dedare addi 14 di luglio 1529 f cinq(u)a(n)ta p(er) lui a matteo di br^o(bernardo) chopini avere alib(r)o M c 70 di lic^a (licenza) di detto giovanni e di cōsent^{to} dulivieri di charlo b(ar)toli e di cōsent^{to} di detto giovannj dellarobia p(ro) churatore di ser rafaello di charlo b(ar)toli cognati di detto giovanni e frategli di don(na) Tomasa don(n)a di detto giovanni c^a(carta) di p(ro)chura p(er) s(er) franc^o allegrj sotto suo di ed etiam di chon-sent^{to} di detto giovanni dellarobia jn suo nome ī primo chome erede della o/3 p(ar)te abintest^{to} dand^a dimarcho dellarobia suo padre ed etiā di sua lic^a come p(ro)churatore di lucha e girol^{mo} sua frateglj rede ciascun di loro p(er)la o/3 p(ar)te abintest^{to} di detto and^a condition^o (conditionaro) detto and^a in detto

- chredito c^a di petizione deredita e por^a(prochura) p(er) detto giovanni di detto and^a p(er) s(er) matt^a da falg^o q^o di c^a di petizione e di por^a p(er) detti lucha e girol^{mo} p(er) s(er) ant^o puzquota(?) notaro publicho di parigj cō lettera testimoniale adi 6 di giugno 1529 ed etiā p(er) delib(er)atione e p(ar)tito de p(r)esēte ufitialj de mōte e luogho di padre di detta m^a tomasa rog^o s(er) franc^o allegrj addi 26 di gennaio 1528 e mediāte una chondizione posta alla p^a(partita) di f. 288.9.8 di detto chredito sechondo la forma di di detto partito e mediāte etiā una promessa fatta in favore di detta m^a tomasa p(er) filippo di giovanni dellarobia e l^o(lorenzo) di l^o(lionardo) altoviti sechondo la disposizione di detto p(ar)tito c^a di detta p(r)omessa p(er) s(er) matt^a da falg^o addi 29 di genn^o 1528 al q^o 55-56 f 50
- E addi 3 di novembre 1530 f venticinque lⁱ(larghi) p(er) lui a m^a ginevra v^a(vedova) donna fu di matteo di nicholo av(er)e i q^o c 822 di l^o di l^o di l^o altoviti p(ro)ochuratore di m^a tommaxa donna fu di detto giovannj della Robbia allei attentj chome dicōtro c^a di p(r)ochura i detto p(er) s(er) franc^o allegrj q^o p(r)exēte di al q^o 55 f 25
- Credito Lo quale c^o(chredito) disse detto l^o p(r)ochuratore p(er)e detto Ricevere dalla detta m^a tomamaxa p(er) parte di f 90 d^o di p(r)ezo di una chasa allei venduta R^o(roghato) chome disse s(er) matteo da falgano q^o di al q^o 55
- 1492 Gjovannj di chōtro de dare addj 24 di m(ar)zo i 28 di febraio 1529 f 15 l o s 12 dj 4 a m^a tommaxa sua donna e quali stavevamo a Rinvestire come nella cōd^o di cōtro si dice ma p(er) essere p(er) sua dota della quale a fatto fine e allej si danno p(er) chōputare p(er) sua dota p(er) ro(resto) da giovannj Cap^o alle p(r)estanze f 151- 12 4
- E adi detto f 15 l o.12.4 fece fine Rhogato s(er) matteo da falgano come di chōtro q^o di 24 di marzo 1529
- E de dare f 10 l - s 10.3 p(er) tantj posto ala ma(n) data (15)29 p(er) ro(resto) sino a g^o 1530 f 101- 10 3
- [Archivio di Stato Ufficio del Monte, Libro Debitori e Creditori, da 7%, O, 1529-1530, c. 309; published in L'Arte, XXII (1919), III.]

12. “+ MDXXVIII”

Giovanni dand^a di marchio della Robia de avere addi
14 di luglio 1529 jndi 14 detto ftrecètotrètotto s nove
dj otto scritti jn div(er)si tempi apare alib(r)o I c 723
p(er) tätj levati di suo còto dalib(r) g^{ia}(gaillo) s(er)
L f 338 9 8

dota chenonsenepossafare alchunchontrato senza lic^a dota
di carlo b(ar)tolj e dand^a dimarchio dellarobia che
stanno p(er) sodo di dota della tomaxa figliuola di
charlo di geri bartoli e don(n)a di detto giovannj
come apare alib(r)o L c 518

arinvestire Chelle p^o di f 288.9.8 sabino a rinvestire jn simili
chrediti sotto detto nome e conditione p(er) sodo di
dota della tom(m)axa insino al tãto chredito p^a si
sia ricõp(ens)ato f 250 - l^a(largha) da 7 p(er)
c(ent)o Apparetenghono a m^a tommaxa v^a figliuola di
charlo di geri b(ar)toli p(er) le sue Ragonj dotalj
ellafine p(er) lej fatta agli eredi di detto giovannj
della Robia Roghato s(er) matteo da falgano addi
24 di m(arz) 20 1529 etc.

E addi 5 di novenb(r)e 1530 f dugètosesessantatre s
nove dj otto l^a p(er) lui a lixabetta di b(arto)l^{mo} da
empoli av(er)e i q^o c 842 di l^a di l^a altovitj p(r)ocura-
tore chome dichõtro e p(er) la chagone chome la
p(ar)tita de f 25 dichõtro al q^o c 53 f 263 9 8

263.9.8

75

f 338.9.8

Giovannj sop(ra)adetto de av(er)e adi p^o di settē-
b(r)e 1529 f 5 1 - 3.8 p(er) la p(partita) di f 288 .. f 51- 3 8

E addi p^{mo} di gennaio 1529 f 5 1 - 3.8 p(er) la p^a di
f 288 f 51- 3 8

E de hav(er)e addi 24 di m(ar)zo 1529 f 5 1 - 5.1
p(er) tantj postj dare p(er) R^o(Resto) di uno suo
chõto allib(r)o g(ia)llo s^o L c 518 f 51- 5 1

E addi p^{mo} di setēb(r)e 1530 f 10 1 - 10.2 p(er) 2
p(artite) di f 288 f 101- 10 2

f 25 1 1.2.7

[Idem, Idem.]

II. CATALOGUE OF MONUMENTS

BEFORE 1500



BEFORE 1500

- 1 LAVABO. Florence. S. Maria Novella (Sacristy). 1497. H., 4.14m.; W., 2.34m. (including garlands). Photos., Alinari, 2276, 3633; Brogi, 5639-5461; 3481.

Neither Luca nor Andrea della Robbia were ever called upon to construct a lavabo, yet so attractive is the lavabo in S. Maria Novella (Fig. 1), that not only writers like Richa and Fantozzi, but even a Charles C. Perkins, attributed it to Luca himself. A few like Barbet de Jouy saw in it a stronger resemblance to Andrea's handiwork. It was not until 1878 that Milanesi, in publishing his second edition of Vasari, revealed from the archives of S. Maria Novella that the true author was Giovanni della Robbia, and the date of the monument 1497.

Andrea di Lazzaro Cavalcanti, known also as Buggiano, in 1440 had surrounded a lavabo with a tabernacle or architectural frame, such as were used by the Florentines for altarpieces, tombs, and ciboria. Andrea della Robbia at S. Fiora had already placed a baptismal font in a framed terra-cotta niche and above it displayed a pictorial relief of the Baptism of Christ. This leads us to believe that the faience painting immediately above the font is also connected with it in significance. It is not a representation of the sea, as is frequently affirmed, but of a river (the Arno?) rising in distant hills, supplying the wants of cities, and finally reaching the lavabo itself. S. Maria, the patroness of the church adored by angels, is in the lunette above and over her head the stemma or emblem of the Dominicans.

The marble font may have been designed by Giovanni, at least all of its decorative features appear in other works of his. Above the font are marble slabs with nondescript engraved ornaments and two cherub heads from whose mouths issue ugly faucets for hot and cold water, below which is engraved the inscription *Ablute fonte prius te quam pia sacra ministres non licet impura tangere sancte manu*. These marble slabs date from the XVIII century.

The faience landscape, though more attractive than Giovanni's later paintings, foreshadows in its indiscriminate colouring something of the garishness of his later productions. It is framed in imitation of a vault with a double row of cofferings each containing a five petalled plain or wheel rosette, white against blue. The inner faces of the supports of the

vault are decorated (Fig. 1a): (1) to the right with squares enclosing equilateral triangles, violet, green, yellow and blue; (2) to the left an all-over pattern of squares, each inclosing four segments of circles and a crude rosette. The technique is similar to that of cloisonné enamelling on copper.

The base of the tabernacle shows a central dado of quadrangular tiles each bordered with green leaves against a yellow background and contain-



FIG. 1.—LAVABO. FLORENCE, S. MARIA NOVELLA.

ing a central wheel rosette—in beauty inferior to Andrea's pavement tiles at Empoli, S. Gemignano and elsewhere. At each side are projecting pedestals faced with rectangular tiles on which are painted elaborate, dolphin handled vases set on bases ornamented with griffins, and containing each a bunch of fruit, flowers, and wheat. The inner face of the pilaster to the right is decorated with scale pattern, green, yellow and blue, that to the left with blue squares ornamented with white quatrefoils.

The pilasters are extremely similar to those of Andrea's altarpiece in

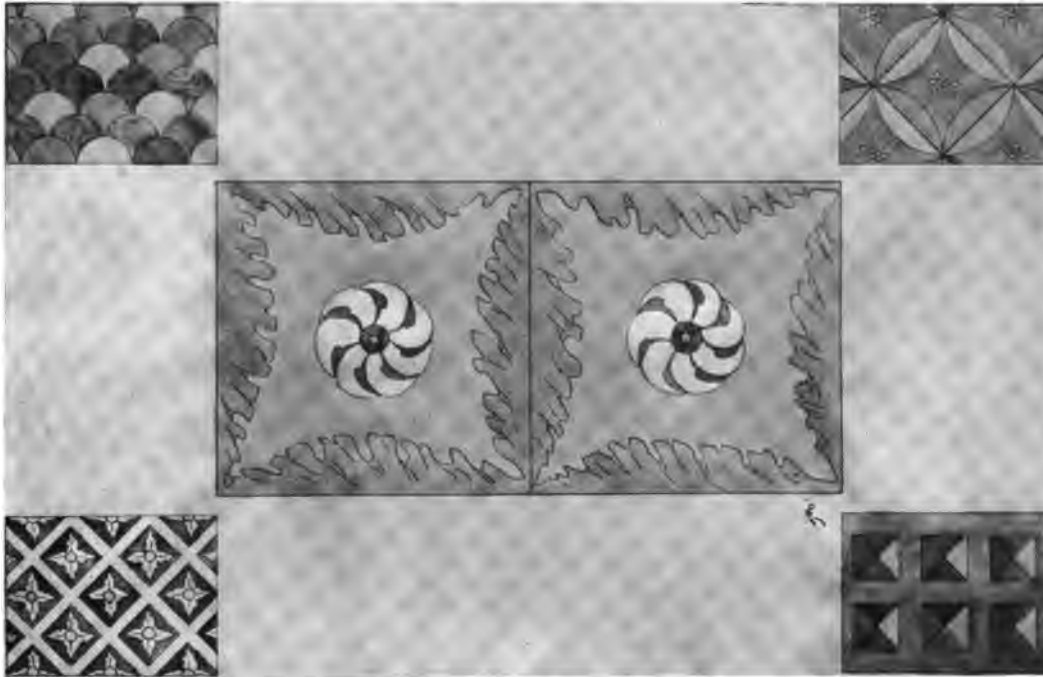


FIG. 1A. TILE DECORATION OF LAVABO.

the Medici Chapel in S. Croce, but their dolphin capitals are thoroughly characteristic of Giovanni. The spandrels contain elaborate, white rosettes in disks set against a mottled violet—imitation of porphyry—background. The entablature is unusually well proportioned with its candelabrum and garland frieze, white on blue, studied from Andrea's frieze in S. Maria delle Carceri at Prato, and its minor mouldings studied from Desiderio da Settignano.

In the lunette (Fig. 2) the Madonna with the nude standing Child worshipped by angels was not an uncommon subject with Andrea della Robbia. In the lunette of 1489 in the Opera del Duomo the motive represented by the Child is slightly different, but the lunette in the Berlin Museum (No. 97), and that over the portal of the Cathedral at Pistoia presents the

same composition. The type of the Madonna and the Child differ but little from Andrea's later productions. The form of the heads is more rounded, and the manner of indicating the eyes—with linear brow, and an upper lash only, and with no distinction between pupil and iris—show a growth in carelessness. Gilding in the background, haloes, collars, etc. made the relief more brilliant. The two angels, however, are more original and have a charm which Giovanni soon lost. It may be noted that the frame of the lunette is decorated by a broad band of uprising fruit and flowers, not broken into separate bunches. The principle of the composi-



FIG. 2.—LUNETTE OF LAVABO.

tion appears to be that of a central line of varied fruit, flanked either by another kind of fruit or by flowers. At the top is the emblem or coat of arms of the Convent of S. Maria Novella: *Per chevron, sable and argent, in base a star of eight points gules*; symbolizing the black Dominican mantle opening over the white tunic.

Possibly to Andrea's example, as well as that of Desiderio da Settignano, belongs the use of garland-bearing putti above the entablature. The vase above the top of the lunette has disappeared, but its pedestal and the lilies it

carries still remain. This motive was used in the tabernacle at SS. Apostoli and in several other monuments. Giovanni did not share Luca's and Andrea's love of children. His putti were chubby creatures with rings of flesh about their ankles and wrists and deep wrinkles on their legs. Though usually curly locked their heads were variously treated and sometimes bereft of hair.

Documents:—[Copied by Mr. R. G. Mather.]

1. "1498
Febbraio.....

.....
.....

A giovannj della robbia dadj 27 digenaio
1497 p(er) isino adj 4 di febraio 1498 f(iorini)
quatt° larghi doro ioro sono p(er) el
residuo dellavatoio delle manj cio(e)
pelpavimento alle Ricordanze V c40- 1 27 s 8"

[Archiv. di Stato, Entrata e Uscita, dal 28 di Giugno 1497 al 12 di Aprile 1510, di Sagrestia di S*M* Novella- segnato Corporazioni Sopprese 102, Appendice N° 19 a c. 89.]

2. "1498
Febbraio....

.....

A giovannj della robbia dadi 27 digen(n)aio
per insino (cancelled) adj (error in text) 1497 p(er) isino
adj 4 . di febraio 1498 f quatro larghi
doro ioro sono p(er) residuo dellavatoio
delle mane cioe pel pavim(en)to alle Ricordanze c40- 1 27 s 8"

[Archiv. idem, Entrata e Uscita, dal 28 Giugno 1497 al 29 Luglio 1510, di Sagrestia di S*M* Novella- segnato Corporazioni Sopprese 102, Appendice N° 20 a c. 89t.]

Bibl.:

Bacci, *Ill. Fior.*, 1908, 140-143; B-J., 65; B., *Kf.*, 19, 23; *It. Pl.*, 94; *Denkm.*, 89, Taf. 276; *W. D. R.*, Taf. 44; Burl., 52, 108; Cahier, *Car. d. Saints*, I, 84, 390, s.v. *Etoile*; C-M., 100, 124, 128, 210 No. 32; Cr., 216-218, 328; Fov., 117, 120; Lee, *Cont. Rev.*, 1901, 369; R. G. M., *L'Arte* (1918), 205-206, XII, 1-2 (Doc.); M., *Sc. Mag.*, 1893, 686; Perkins, *T. S.*, 198; R., *D. R.*, 227-229; *Sc. Fl.*, IV, 50; Richa, III, 45; S., 131 Abb. 141; Vas. II, 182 note, 193 note.

2 KNEELING MADONNA. New York. Metropolitan Museum
Statuette. H., O. 42m. Photo., Museum.

This statuette (Fig. 3), was purchased through the Rogers fund in 1907. The Madonna here kneels in adoration; the Child whom she worships is absent. She wears a white veil and light blue mantle decorated with con-



FIG. 3.—KNEELING MADONNA. METROPOLITAN MUSEUM.

ventionalized flowers. At Arcevia the Madonna's mantle is decorated with similar moderation; at Volterra, much more elaborately. Not only the face and hands, but also the robe are unglazed. In type she recalls Giovanni's Madonna of 1497 in the lunette of the lavabo in S. Maria Novella.

Bibl.:

M., D. R. A., 105-106, Fig. 42.

3 KNEELING MADONNA. New York. Mrs. Benjamin Thaw collection. Statue. H., 1.23m. Photo., P. W. French and Co.

This large Madonna (Fig. 4) belonged originally to a Presepio or Nativity group, the whereabouts of the other figures being unknown. It came

to New York through Messrs P. W. French & Co., who state that it was originally in a convent in Florence. The face, hair, hands and tunic are unglazed, the head cloth is glazed white and the mantle a rich blue lined green.

Although in certain details, such as the neck of the tunic and the fasten-



FIG. 4.—KNEELING MADONNA. THAW COLLECTION.

ing of the mantle, not thoroughly characteristic of Giovanni della Robbia it may be attributed to that sculptor. It resembles in type the Madonna in S. Michele, Volterra, which Giovanni probably executed at the end of the fifteenth or during the first decade of the sixteenth century.

Bibl. :

M., *Arts & Dec.*, VI (Nov. 1915), 26, Frontispiece.

4 MADONNA WITH NUDE, STANDING CHILD. Volterra. S. Michele. Photo., Alinari, 34611; Lombardi, 2614.

In the church of S. Michele Arcangelo set in a marble niche is a seated Madonna with nude, standing child (Fig. 5). The nudes are unglazed. The Madonna wears a violet robe, dark blue mantle, white head cloth. The Child stands on a cushion and holds a bird in his left hand. In type the Madonna is not far removed from that of the polychromatic altarpiece in the cathedral at Arezzo. She is also closely related to the kneeling Madonna in the Thaw Collection, New York.

Bibl. :

Ricci, *Volterra*, 143.



FIG. 5.—MADONNA. VOLTERRA, S. MICHELE.

- 5** S. LUCIA. Empoli. S. Maria a Ripa (Empoli Vecchio). Statue in niche. H., 1.47m. Photo., Alinari, 10131.

In technique and style this statue (Fig. 6) may be classed with the Madonna at Volterra. Her face, hair and mantle are unglazed. The glazed portions are the white kerchief, blue robe, white girdle, green palm branches, violet book, on which are two white eyes and yellow bosses, and the mottled violet base on which she stands. Her robe was decorated and bordered with gold.

A document cited by Giglioli indicates that the statue originally stood in a terra-cotta tabernacle preserved in the garden of the monastery of the Minori Osservanti di San Francesco to whom the church was given by the Adimari family in 1483. The monastery was suppressed Sept. 13, 1810. This tabernacle is probably the one preserved in the Galleria della Collegiata in Empoli.

Document: [Quoted from Giglioli, *Empoli artistica*, p. 173.]

"Altare o cappella di S. Lucia concesso da i frati a Lorenzo di Tommaso Marchetti da Empoli nel 1640 da lui restaurato, et abillito, fu prima

il detto altare concesso al conte Cosimo della Gherardesca et al Medesimo Altare era apposta in un tabernacolo di terra cotta che difatti si trova nel bosco di detto Convento, l'immagine pure di terra cotta di S. Lucia, che in oggi sta in una nicchia di pietra a man dritta dall'Altar Maggiore di detta Chiesa."

[Archivio dell'Opera di Sant'Andrea d'Empoli. Campione Beneficiale A., c. 145r.]



FIG. 6.—S. LUCIA. EMPOLI, S. MARIA A RIPA.

Bibl.:

Carocci, *il Valdarno*, 79, 81; C-M., 126, 255 No. 138; Cr., 229, 328; Giglioli, 171-173 (Doc.); R., *D. R.*, 258; *Sc. Fl.*, IV, 63; S., 143, Abb. 162.

- 6 HOLY WATER STOUP. Fiesole. S. Ansano. Photos., Alinari, 3284, 3285; Brogi, 9828-9829. Casts, Cantagalli, 450; Lelli, 384.

A holy water stoup of variegated marble (modern) is here set on a Robbia console (Fig. 7). About it are arranged fragments of a fruit and flower garland upheld by two nude putti, not unlike the garland bearers of the Lavabo in S. Maria Novella or those above the niche with the statue of S. Domenico in the Museo Nazionale, No. 68.

Above the stoup is set a tondo, with broad frame of fruit and flowers irregularly composed, containing a bust of a child (S. Giovannino?) with

nudes unglazed and loose cloak of blue lined green. The medallion seems to be by another hand.

Bibl.:

Carocci, I, 118; C-M., 250 No. 282; Cr., 344.



FIG. 7.—HOLY WATER STOUP. FIESOLE, S. ANSANO.

7 TWO ANGELS, FRAGMENTS OF A GARLAND. Fiesole. S. Ansano.

Probably from the atelier of Giovanni della Robbia.

Bibl.:

C-M., 259 No. 282; Cr., 344.

8 S. PIETRO MARTIRE. Arezzo. S. Domenico. Niche. H., 2.60m.; W., 1.40m. Photo., Alinari, 9718-9719.

S. Pietro Martire, standing on a circular base probably once inscribed, is portrayed in white tunic, black mantle, carrying a green martyr's palm and a blue book with yellow ornaments (Fig. 8). Nudes unglazed. The niche in which he stands is most elaborate. The pilasters are decorated with floral arabesques rising from vases, their bases unornamented, and capitals of the cornucopia variety shown in the altarpiece of the Last Judgment at Volterra. The fruit ornament of the archivolt and diapered mosaics of the predella also link this with the Volterra altarpiece. The back of the



FIG. 8.—S. PIETRO MARTIRE. AREZZO, S. DOMENICO.

niche repeats the design of the Empoli, S. Gemignano, and other pavements.

The predella shows in a rolling country S. Pietro Martire escaped from stoning but being killed by a sword blow in the head. Above his head, besides the nimbus are three crowns.

Bibl.:

Burl., 112; C-M., 224 No. 118; Cr., 230, 327; R., *D. R.*, 258; *Sc. Fl.*, IV, 64; S., 143, Abb. 159.

9 BUST OF S. PIETRO MARTIRE. Florence. Palazzo Alessandri.

A fine bust of S. Pietro Martire of similar type to the statue at Arezzo is said to be in the Palazzo Alessandri.

Bibl.:

Cr., 231, 235, 329; S., 143.

10 S. DOMENICO IN A NICHE. Florence. Museo Nazionale, No. 68. H., 2.30m.; W., 1.20m. Photos., Alinari, 2753; Brogi, 9473.

Transferred by the Operai of S. Croce to the Museo Nazionale on April 15, 1868.

S. Domenico, standing on a polygonal pedestal (Fig. 9), is clad in white tunic, over which is the Dominican black mantle, modelled in similar fashion to that of S. Pietro Martire at Arezzo. He is in a niche capped by a blue shell. He carries a book the cover of which is adorned with the Dominican emblem, a star.

In all probability there was once a predella of which only the cornice remains. The pilasters are decorated with candelabra, ornamented with cornucopias, leafy masks, vases, and tablets which probably once bore the date; they have plain moulded bases and capitals like those of the lavabo in S. Maria Novella (1497). Stilt blocks above the capitals are decorated like architraves. The archivolt is adorned with garlands which hang to right and left from a white band, composed of fluted ribbons. The garland is composed of fruit arranged in pairs interspersed with flowers, not separated into distinct bunches. Above the arched niche at its apex is a console bearing a large blue vase filled with roses and lilies. From the console hang garlands of fruit and flowers also arranged in pairs and upheld by putti, not completely nude, who stand upon acroteria decorated with wheel rosettes.

Bibl.:

B. J., 87-88; Burl., 111; C-M., 218 No. 74; Cr., 231, 328; Supino, 450 No. 68.



FIG. 9.—S. DOMENICO. FLORENCE, MUSEO NAZIONALE.

11 CIBORIO. Florence. SS. Apostoli. H., 2.70m.; W., 2.43m.
Photo., Alinari, 3659; Brogi, 8593-8595.

The attribution of this ciborio (Fig. 10) is not fixed with certainty. Madame Burlamacchi mentions Bocchi, Del Migliore, Richa, Moreni, Gargioli, von Rumohr. Bulgarini, Fantozzi and Rio as assigning it to Luca. Cavallucci and Molinier, and at one time Bode, assigned it to Andrea. Raymond hesitates between Andrea and Giovanni, while Bode, Cruttwell and Schubring attribute it to Giovanni. This hesitation on the part of recent writers is easily to be explained, since the design is evidently closely related to that of Giovanni's Lavabo of 1497 and the pilasters suggest the design for the Arcevia altarpiece of 1513, whereas the figures are more closely related to Andrea's types. It may have been made in the studio dominated by Giovanni, by a sculptor trained under Andrea.

At the apex the branch of roses and foliage is a recent stucco addition.

From a somewhat heavy vase supported by winged putti hang long garlands, as in Giovanni's lavabo in S. Maria. The putti are here more summarily modelled than in the lavabo, and the exact point of attachment of the garland equally obscure. The putti on the entablature are seated, not



FIG. 10.—CIBORIO. FLORENCE, SS. APOSTOLI.

standing, and the garlands are heavier than those of the lavabo. The lunette is bounded by coarse egg and dart mouldings, between which is the delicate arabesque frequently used in Andrea's atelier. In the lunette is God the Father between adoring angels. On the open book we should ex-

pect to find the letters A and Ω. The entablature is well proportioned: the architrave highly ornamented with scales, bead and reel, channellings, and egg and dart; the frieze with five attractive cherub heads; and the cornice with leaf and other mouldings. The pilasters indicate Giovanni's influence, with vase and dolphin capitals and arabesque decoration similar to that of the pilasters of the Arcevia altarpiece.

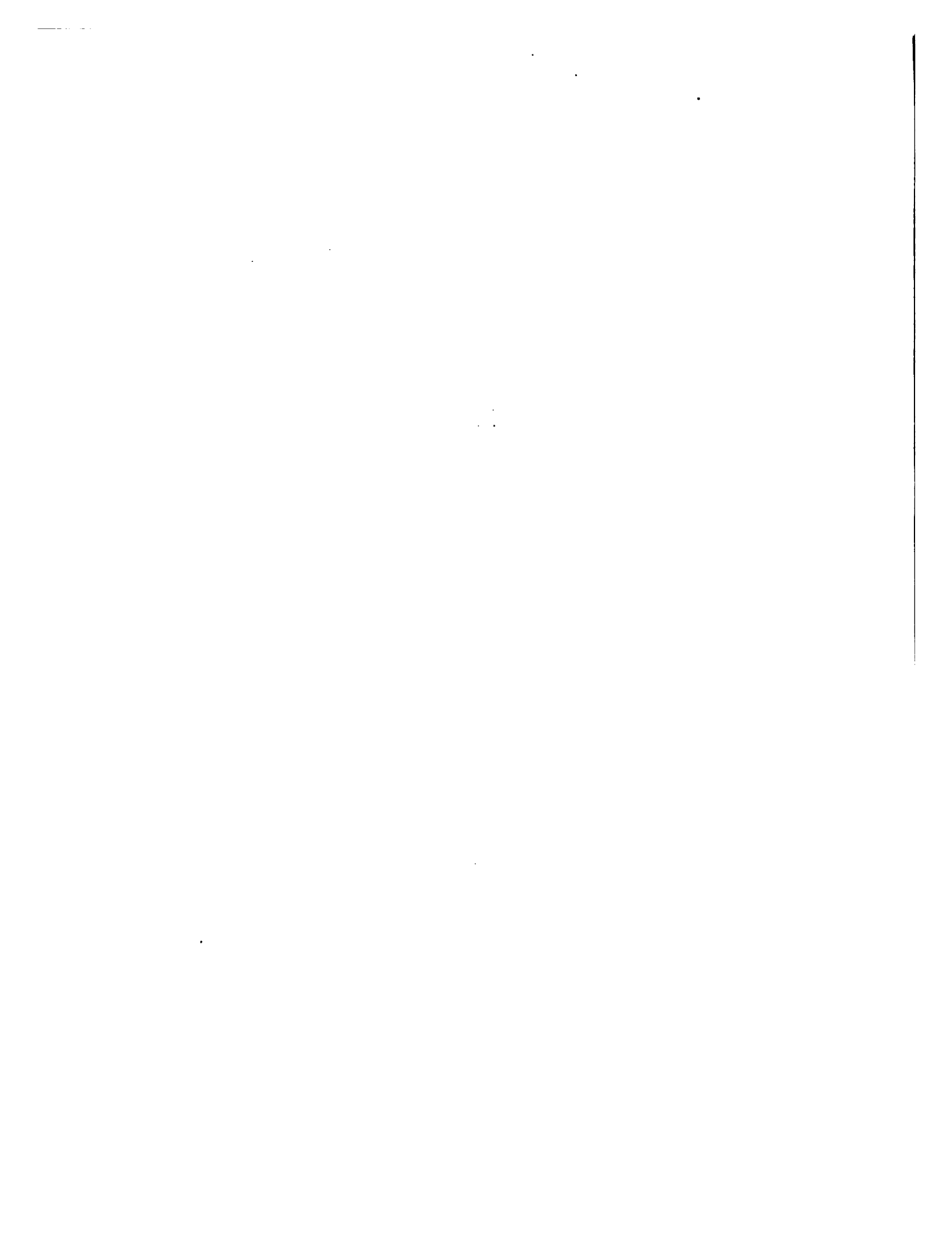
The central relief represents a vaulted hall with a closet to contain the sacred emblems, while overhead is the Dove and at the sides adoring angels in pairs. The floor is represented as tiled. Cherub heads in the spandrels. The many traces of gilding are not indicative of Luca's authorship, as Rio states, but found even more frequently in the works of Andrea and other members of the school.

At the sides of the tabernacle are two winged angels drawing back long hanging curtains. Like the crown bearing angels in the lunette at Pistoia Cathedral they wear pectorals on their breasts.

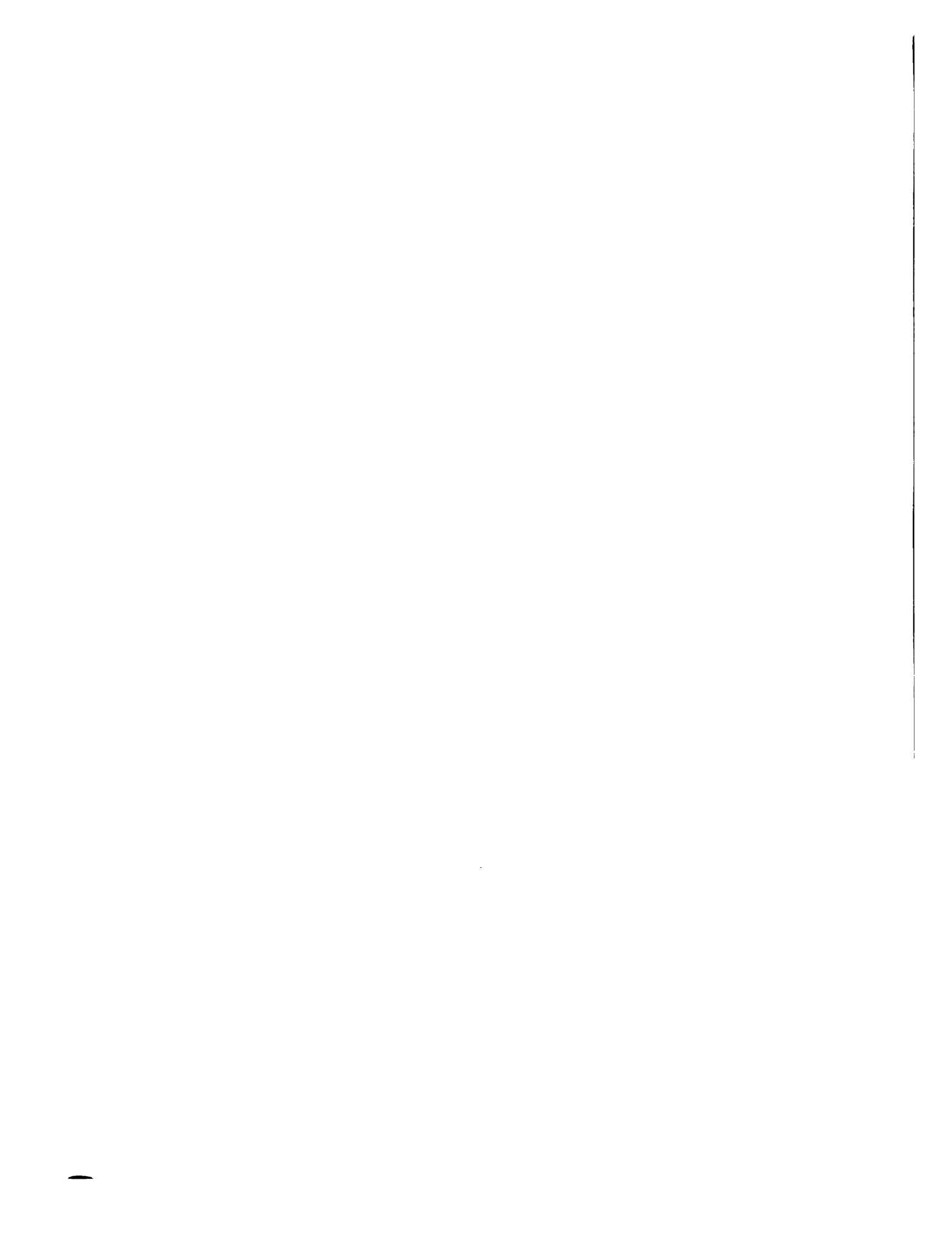
The predella is long and narrow. Its cornice bears the inscription: HIC EST PANIS QVI DE CELO DESCENDIT; its frieze represents two floating angels bearing a laurel framed medallion on which are the chalice and wafer. At the extremities of the frieze are stemmi of the Acciaiuoli family on shields of Tuscan form prevalent in the early sixteenth century. The arms are, *Argent*, a lion rampant, *azure*. Many members of this family held the office of Prior and Gonfaloniere in Florence.

Bibl.:

B. J., 90; Bocchi-Cinelli, 124; B., *Kf.*, 23; *It. Pl.*, 94; Burger, 157; C-M., 205 No. 2; Cr., 218, 328; M., *D. R. A.*, 90, Fig. 39; *R. H.*, 111-112; Migliore, 474; Prioristà, Princeton Mus. Copy, 29-33; R., *D. R.*, 229-230; *Sc. Fl.*, IV, 49, 52; Richa, IV, 62; von Rumohr, II, 295 note; S., 133, Abb. 142; Schütz, C. Heft 7; Vas., II, 192.



1500-1510



12 THE LAST JUDGMENT. 1501. Volterra. S. Girolamo. H., 3.10m.; W., 2m. Photos., Alinari, 8745-8746; Brogi, 13692.

In the church of S. Girolamo outside of Volterra is an altarpiece of the Last Judgment (Fig. 11) ordered by Michelangelo Ceheregli (Ceccarelli?) in 1501. Hence, Michelangelo's patronymic saint, S. Michele, appears as the principal figure in the foreground, while S. Girolamo is figured as chief of the blessed. Many details point to Giovanni della Robbia as the author of the altarpiece.

The subject of the Last Judgment appeared not infrequently in Siense territory after Giovanni Pisano had portrayed it so energetically on the pulpit of the Siena Cathedral. But this specific composition may have been inspired by Fra Bartolommeo's Last Judgment undertaken in 1498 for the campo santo of S. Maria Nuova. In both cases, Christ as Judge with his angels is in the upper portion of the picture, and S. Michele with the Blessed and Damned in the lower.

Here Christ is of the Verrocchian type constantly portrayed by Giovanni della Robbia. So in facial characters are the two angels who carry emblems of the passion, nails, cross, crown of thorns, spear; but their slashed garments which display the bare legs point rather to a temporary influence from Andrea Sansovino, whose terra-cotta altarpiece at Monte Sansovino was doubtless enamelled in the Robbia workshop. The two angels who sound the last trump SVRGITE MORTVI ET VENITE AL(sic) IVDICIO(sic) show no such refined prototypes.

In the lower part of the picture, the Blessed are to our left. Near to S. Michele is S. Girolamo with his lion, then a Christ-like figure, S. Francesco with his cross, S. Chiara, a Pope, a warrior, and others. Above them in the distance, saints and angels are dancing in a circle (influence of Fra Angelico) beneath a blue sky splashed with yellow clouds. S. Michele is conceived of as a beautiful youth rather than as an avenging angel and the youth kneeling at his feet seems too innocent to be barred from the region of the Blessed. The eyes of S. Michele show yellow irises in contrast with those of the kneeling youth which are left white. About and above the youth are strange beasts, men, and women in the midst of flames. In the distance are devils torturing the damned beneath a sky splashed with black clouds.



FIG. 11.—LAST JUDGMENT. VOLTERRA, S. GIROLAMO.

The predella is inscribed QVESTA TAVOLA AFFATTO FARE MICHELAGNIOLO DI NICHOLAO CEHEREGLI MCCCCCI. At either end of the predella is a mosaic work of squares, each with four segments of circles about a central rosette, as at S. Maria Novella and else-

where. The relief of the Annunciation, the Nativity and the Adoration of the Magi suggest Andrea's compositions reversed. The central dividing panels are decorated with opposing bunches of fruit.

The main pilasters are decorated with crude triplex bunches of flowers and fruit, blue or yellow, rising from blue and violet dolphin-handled vases. The bases have undecorated mouldings, the capitals have cornucopias in place of fern crockets or palmettes. The frame of the lunette is adorned in front with broad continuous garlands composed of triplex bunches of fruit hanging from a central ornament.

A white guilloche separates the polychromatic relief from the outer frame.

Bibl.:

B. J., 93; B., *Kf.*, 25; C-M., 258 No. 343; Cr., 224-225, 331; Knapp, *Fra Bartolommeo della Porta*, Abb. 3-4; R., *D. R.*, 233-236; *Sc. Fl.*, III, 52, 54; Ricci, *Volterra*, 152-153; S., 134, Abb. 143; Vas., II, 196.

- 13** NOLI ME TANGERE. Rifredi. La Quiete. R. Istituto delle Signore Montalve. Lunette. M., 1.30m.; W., 2.40m. Photo., Alinari, 17011.

This lunette (Fig. 12) was formerly in the chapel of the Reale Istituto delle Signore Montalve in S. Jacopo di Ripoli in the Via della Scala, but was removed late in the nineteenth century to the Sala Grande of the Conservatorio of La Quiete. It has been increased in height to correspond with



FIG. 12.—NOLI ME TANGERE. RIFREDI. LA QUIETE.

the lunette on the opposite side of the room. Here is represented the appearance of Christ to S. Maria Maddalena (John XX, 11-18), a subject repeated several times in Giovanni's atelier. Chronologically this lunette falls between 1497, the date of the Lavabo, and 1501, the date of the Last Judgment at Volterra. The polychromatic landscape, the trees, the type of the angel on the tomb are quite characteristic of Giovanni. The central group, with the Maddalena on her knees before the Christ who draws back, shows the influence of Verrocchio. The Maddalena is more beautiful than was usual with Verrocchio, but Giovanni again made a beautiful Maddalena, for the altarpiece in the Bardi chapel at S. Croce. The Christ is strangely Verrocchian in type.

Bibl. :

B. J., 64-65; Becchi, *Ill. Fior.*, V(1908), 102; B., *Kf.*, 23; Burl., 63; Carocci, *A. I. D. I.*, VI(197), 66; C-M., 208 No. 16; Cr., 235, 353 Note 1; Moreni, 243; R., *D. R.*, 250; *Sc. Fl.*, IV, 41; Richa, IV, 305; S., 138.

- 14 THE INCREDULITY OF S. TOMMASO.** Rifredi. La Quiete. R. Istituto delle Signore Montalve. Lunette. H., 1.30m.; W., 2.40m. Photo., Alinari, 17012.

This lunette (Fig. 13), a companion piece to the preceding, was evidently made by the same author and at the same time. It represents the appear-



FIG. 13.—INCREDULITY OF S. TOMMASO. RIFREDI, LA QUIETE.

ance of Christ to S. Tommaso, not indoors (John XX, 24-29), but in an open landscape. The landscape background has a dark blue upper and brilliant yellow lower sky, green trees and plants of various kinds, and a bluish gray rocky soil in which may be seen a lizard, dove, rabbit and deer. In the centre is a free copy of Verrocchio's bronze group of the Incredulity of S. Tommaso (1483) on Or San Michele. There is little or nothing in this relief to indicate that the author was a son of Andrea della Robbia and yet all the details are characteristic of Giovanni della Robbia's work.

Bibl.:

Cf. the preceding; also Cr., *Verrocchio*, 165; Mackowsky, 70; Sachs, 41.

- 15 FRIEZE OF CHERUB HEADS WITH CORNUCOPIAS.** Rifredi. La Quiete. R. Istituto delle Signore Montalve. H., 0.36m.; W., 2.20m. Photo., Alinari, 17013.

In two sections, each containing four cherub heads set between cornucopias, with fruit and doves, accompanied by foliage, scrolls and palmettes (Fig. 14). White on blue.



FIG. 14.—FRIEZE. RIFREDI, LA QUIETE.

Bibl.:

Carocci, *A. I. D. I.* VI (1897), Tav. 46; C-M., 208 No. 16; Cr., 353.

SAME SUBJECT. London. British Museum.

From the Franks Collection. A portion of a frieze similar to that at Rifredi.

Bibl.:

Br. Mus. Guide, 209.

SAME SUBJECT. Newport, R. I.

In the collection of Mrs. Ogden Goelet there is said to be a frieze of this type.

SAME SUBJECT. New York. P. W. French and Co., in 1917.

Two fragments of a frieze of the Rifredi type.

SAME SUBJECT. Paris. Louvre.

Similar to the frieze at Rifredi, the British Museum and elsewhere. Set beneath the altarpiece of the Ascension.

SAME SUBJECT. Paris. Gavet Collection (formerly). H., 0.36m.; W., 0.52m.

Portion of a frieze of the same design as that of Rifredi.

Bibl.:

Molinier, Cat. Gavet, No. 5 and Frontispiece.

SAME SUBJECT. Paris. Seillière Collection (formerly). H., 0.37m.; W., 1.60m.

Bibl.:

Seillière Collection, 14 Nos. 8-9.

16 S. FRANCESCO SPREADS HIS ORDER OVER THE WORLD. Volterra. S. Girolamo. Altarpiece. H., 2.32m.; W., 1.90m. Photo., Alinari, 8747.

The frame of this altarpiece (Fig. 15) shows so many correspondencies with that of the Last Judgment altarpiece in the same church that we must assign it also to Giovanni della Robbia. In fact the garland of the lunette is composed in stricter accord with that on the lavabo of S. Maria Novella, and the decoration of the pilasters are similar enough to those of the lavabo to be casts from the same moulds. The predella, unbroken except for the projections beneath the pilasters, shows figures of S. Bernardino of Siena, S. Girolamo, the Mater Dolorosa, Christ in the Sepulchre, S. Giovanni, S. Antonio of Padua, and S. Jacopo Maggiore, in strict accord with Robbian tradition.

The central relief, which appears to be by another hand, represents S. Francesco, standing upon the inhabited world, extending the rule of his order to a sainted king, now transformed into a monk, with a crown at his feet, and to a sainted nun, with roses at her feet. The king is S. Lodovico



FIG. 15.—S. FRANCESCO SPREADS HIS ORDER. VOLTERRA, S. GIROLAMO.

of France, who died in the cowl and cord of S. Francis. He receives a scroll inscribed ACCIPE DISCIPLINA(M) P(AT)RIS TVI. The nun, S. Elisabetta of Hungary, known as Mater Pauperum, was like a second S. Chiara. She receives a scroll inscribed HEC EST VIA SALVTIS ET VITE.

Overhead fly the three monastic virtues, wearing polygonal nimbuses,

CASTITAS bearing a lily, PAVP(ER)TAS with a palm and wreath, and OBEDIE(N)TIA with a yoke.

Bibl. :

Bertaux, *Études*, 89-90; B. J., 93; B., *Kf.*, 25; C-M., 258 No. 344; Cr., 357; R., *D. R.*, 227, 235; *Sc. Fl.*, IV, 52, 54; Vas., II, 196-197.

17 S. MARTA AND ADORING ANGELS. Florence. Museo Nazionale, No. 60. Lunette. H., 0.77m.; W., 1.50m. Photo., Brogi, 9476.

This lunette (Fig. 16) was transferred from the Convent of S. Marta to the Museo Nazionale on Nov. 30, 1882. It represents S. Marta in light yellow habit and black hood, carrying a blue book with yellow trimmings



FIG. 16.—S. MARTA. FLORENCE, MUSEO NAZIONALE.

and holding by her girdle a very leonine dragon. The dragon is tamer than that which Giovanni represented with S. Marta at the Certosa. The angels, with hands folded or crossed, clad in white tunics with blue sleeves and yellow collars, have wings coloured on a different principle from that used by Giovanni. All the faces are coloured to imitate flesh. The figures are set against a light blue background enclosed by garlands of continuous triplex bunches of fruit and flowers rising from the base and meeting at the top.

Bibl. :

Burl., III; C-M., 255 No. 322; Cr., 339; Supino, 449 No. 60.

- 18** S. MARTA. London, Victoria and Albert Museum. No. 1090-'55. Statuette. H., 0.45m.

The saint holds a book, violet and yellow. At her feet is a dragon swallowing a child.

Bibl.:

Burl., 120; C.M., 271 No. 416; Robinson, 68 No. 1090.

- 19** S. LUCIA ADORED BY ANGELS. Darmstadt. Grossherzogliches Museum. Lunette. H., 0.43m.; W., 0.83m.

This lunette is attributed to Giovanni della Robbia by Dr. Bach and by Miss Cruttwell. I have been unable to secure a photograph of it. Should it resemble the S. Lucia at the Certosa, it may well be by Giovanni; but should it resemble more closely the lunette of S. Lucia between two angels at S. Lucia dei Magnoli, Florence, or the S. Lucia in the lunette over the entrance of the Ognissanti, or the S. Lucia in the church at Bolsena it is probably a work by Santi Buglioni.

Bibl.:

Bach, 50; Cr., 337.

- 20** STEMMA OF THE SQUARCIALUPI FAMILY. New York. Collection of Mr. George Blumenthal. Medallion. Diam., 0.66m.

Formerly in the von Lanna Collection, Prague.

Within a polychromatic garland of fruit and flowers (Fig. 17) of triplex composition surrounded by a white band inscribed

ARMA + PATRONORVM + DESQVARCIALVPIS+*

is a white fluted disk on which is a kite shaped shield containing the Squarcialupi arms: Per fess, in a chief *Or* a wolf passant *azure*, in base *gules* six plates, 3, 2 and 1.

Bibl.:

C., s.v. Squarcialupi; von Lanna Sale of 1909, *Cat.*, Vol. II, No. 575, Taf. 41.

- 21** THIRTY-NINE CASKS. 1507. Florence. S. Maria Nuova (formerly).

The annexed documents dated August 20, 1507 show that Valore di Zanobi Valore, apothecary to the hospital of S. Maria Nuova possessed



FIG. 17.—SQUARCIONE STEMMA. BLUMENTHAL COLLECTION, N. Y. C.

three dogli or large jars made by Giovanni della Robbia. Bishop Leonardo Buonafede who was "spedalingo" or governor of the hospital then ordered thirty-six "dogli" of like character, glazed outside and inside, ornamented with scale pattern or with such design as the Bishop might select. They were to be $1 \frac{1}{3}$ braccia in height, to cost 4 libre, 10 soldi each, and to be completed by the end of October.

The first document (Fig. 18) is a notable one in that it contains Giovanni's own signature.

I. "Mdvij

In margine: Mercato chon Gi dalla Robia

Richordo chome oggi questo di XX dachosto 1507 Giovanni dandrea di marchio dalla Robbia a tolto a fare da questo spedale et per llui dall nostro reverendo padre messer leonardo buonafe al presente spedalincho di questo spedale trentasei dogli di tenuta di barili due et mezzo In circha dalltezza di braccia $1 \frac{1}{3}$ di terra Invetriata di dretto et di fuori a schalandroni Invetriatj et di diverse maniere le pitture di detti dogli chome para all nostro padre spedalingo et nell modo et forma che na dato una mostra di tre dogli che lli a Vallore et debbono essere In tutta perfettione si di qualita

si di tenuta et debba avere delluno libre quarto e soldi X piccioli et debbansi avere chonsegniati finiti per tutto ell mese dottobre prossimo avenire Et In chaxo che all detto tempo noll avessi fatti et chonsegniati (then four words written and cancelled)

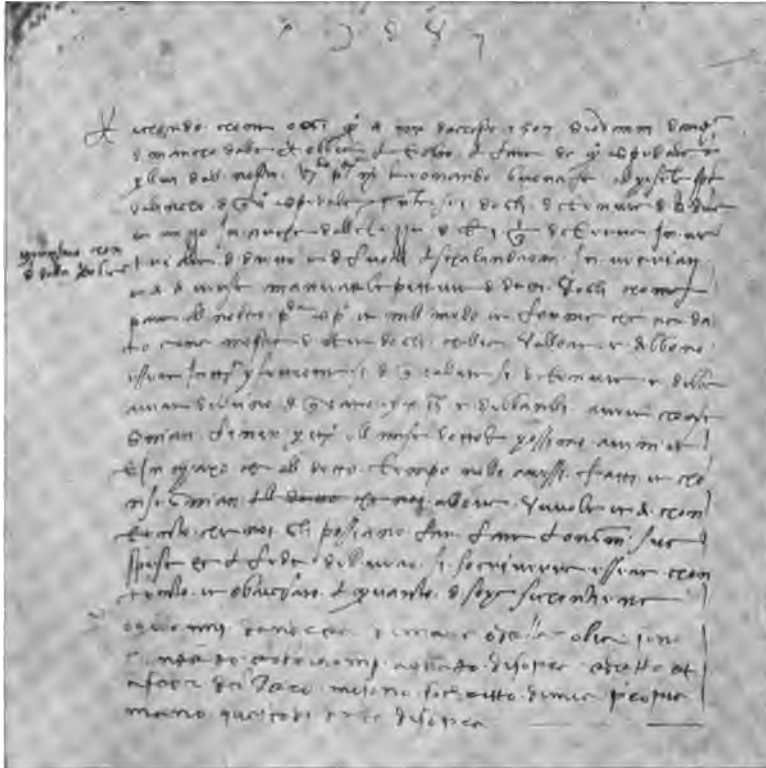


FIG. 18.—DOCUMENT WITH GIOVANNI'S SIGNATURE.

allora vvuole et de chontento
che noi gli possiamo far fare a ongni sua spesa et a
fede dellavoro si socriverra essere chontento et obrighato
a quanto di sopra si chontiene
Io giovannj dandrea dimarcho dellarobia sono chontêto
obrigomj a quâto disopra e detto et a fede
del vero misono sochritto dimia propria mano
questo dj detto disopra . . .”

[Archiv. di Sa Maria Nuova, Ricordi A (1505-1519) a. c. 31.]

2. “ + MDVII
Venerdi adi 20 dogosto
A giovanni dandrea di marchio della robbia f dua

li dō ī ō p(or)to lui d° chontanti p(er) conto di vasi
 ci fa p(er)lla spezeria al(li)b(r)o g^{1°} (giornale) b----- 198 f 21-
 [Archivio dell'Arcispedale di Santa Maria Nuova, Uscita B 1506-1508
 a c. 79t.]

3. “ + MDVII
 Mercholedi adi 10 dinovenbre
 A giovanni dandrea di marcho della robbia f quatro
 li dō ī ō p(or)to lui d° Al g^{1°} b----- c 198 f 41..
 [Idem, a c. 100t.]

4. “ + Mdvij
 Giovanni dandrea di marcho della Robbia de dare adi
 XX dachosto 1507 f dua larghi doro ī oro p(or)to e detto
 chontanti p(er) chonto di Vasi 26 a fate p(er) lla nostra
 spetieria a u(scita)b 79 f—1 14
 E de dare adi X di novebre 1507 f quatro larghi
 doro jnoro p(or)to chontanti a u b 100 - f—1 28
 Anne dato f sej larghi doro jnoro p(er) tanti
 debba dare all g (giornale) C -- 109 f—1 42
 [Archiv. idem, Giornale B 1506-1508 a c. 198.]

5. “ + Mdvij
 Giovanni dandrea dimarcho dalla Robbia de dare f sej
 larghi doro inoro p(er) tanti abbia dato all g° b 198 sono
 p(er) chonto di vasi 26 a fate p(er) lla nostra spetieria chome
 apare alle R° (Richordanze) a c. 31 --- f - 1 42 s -
 E de dare adi vj di gg° (giugno) 1509 f l tre piccioli
 p(er) lluj a giovanni di tubio dasanta m° jnp(r)uneta
 p(or)to e detto chontanti a u° s° c - 88 f - 1 3 s
 E de dare adi xij di settebre l una s viii piccioli
 p(er) llui a simone di pasquino sono p(er) valuta duna
 chatasta di lengna di topi se gli mādorōno a
 chasa a u° s° c..... 117 f - 1 1 s 8-
 E de dare adi detto l xiiij sono p(er) lla valluta
 duna chatasta di topi auti danoj jnsino adj
 III di settebre jn q° 122 f - 1 14 s.
 E de dare adi xxvj di novembre l xiiij p(er)
 lla valluta di una chatasta di topi
 auti danoj chome apare ī q° 144 f - 1 14 s.
 E de dare adi xx di djcenbre l dodjci s x
 piccioli p(or)to e detto chontanti a u° c 141 f - 1 12 s 10. . 1.8.18.
 E de dare adi vj di Marzo f uno largho doro
 ī oro chontanti a u° c 150. f - 1 7 s

E de dare adi xx dap(r)ile 1510 f uno largho doro
i oro sono p(er) lla valluta duna mezza chatasta
di lengna grossa auta danoj i q° 179

f-17s

Anne dato l vèti s xviii piccioli p(er) tanti
dare i q° 226 l 100 18

[Idem, a c. 209t.]

6. “ + MDVIII°

Mercholedj adi 6 di gugno

A giovanni dandrea di pagolo (*sic*) della robbia l tre
p(iccio)li p(er) lui a giovanni di tobbio da santa maria
ipruneta p(or)to lui detto contanti al(li)b(r)o gle s(egnato) c..209 f...
13..

[Archivio idem, Uscita C 1508-1510 a c. 88.]

7. “ + xpo Mdviii°

Martedj addj ii dj settenbre

A gōvanni dandrea della robia l una s viij°
p(er) luj a simone di paschuino ghallj sono p(er)
vettura duna chatasta di legne di toppi
p(ort)o a chasa ilsop(r)adetto giovannj al(li)br(o) g° s° C a 209 f..11
s 8.

[Idem a c. 117t.]

8. “ + yhs Mdviii°

gōvedj addj xx dj djcembre

A govannj dandrea della robbia l xii s 10
p(iccio)li p(or)to luj detto chontantj al(li)b(r)o gornale s° C...209
f...112 s 10..

[Idem, a c. 141t.]

9. “ Mdx

Meo chastj vetturale avvochato da monte mignano....

.....

E de avere adi detto (xviiiij dap(r)ile) l tre s x piccioli
sono p(er) lla valuta duna mezza chatasta di lengna
p(or)to a giovanni dandrea della Robbia debe avere
di chont°

13 10

E de avere adi detto f uno largho doro i oro
sono p(er) lla valutta duna chatasta di lengna
p(or)to nella chorte p(er) llospetiale levati da mōte
mignano

17

[Archiv. idem, Giornale C 1508-1510 a c. 178t.]

10. “Mdx

Giovanni dandrea dalla Robbia de dare adi xx

dap(r)ile 1510 f uno largho doro ioró sono p(er) lla
valluta duna mezza chatasta di lengna grossa
auta danoj et p(or)to Meo di Jacopo chasantj di
chont° 1 7
anne dato p(er) tanti debba dare i q° 209 1 7
[Idem, a c. 179.]

11. "Mdx
Giovanni dandrea della Robbia de dare adi xx
dap(r)ile 1510 l cento s xviii pli (piccioli) sono p(er)
tanti abbia dati i q° 209 p(er) chonto di vasi
fa alla nostra spetieria f .. l 100 s 18..
E de dare adi detto f quatro doro i oro
auti p(er) noj dalla spetieria jnsino adi xviii di
maggio 1509 allo quad° s° b 77 f .. l 28 s.
E de dare adj detto f dua larghi doro i oro
p(er) noj dalla detta spetieria isino adi iiij
febraio 1509 all(ibro) q° s° b. .77 f..l 14 s. . 142 . 18
Anne dato adj xxii di maggio 1510 f undjci
larghi doro i oro p(er) llui dalla spetieria di
nostro spedale dare al(li)b(r)o v(er)de s° c
c 288 sono p(er) lla valluta di xj vasi
jnvetriati autj dalluj et fatti dachordo chon
vallore nostro detto dj chonputatj et fessi et
salldi f ... l 77 ...
Anne dato l sesanta cinque s xviii p(iccio)li
tanti debba dare all g° s° d 245 p(er) Resto
di suo chonto f . l 65 18
l 142 18.

[Idem, a c. 226t.]

12. " MDXJ
Giovanni dandrea della Robbia de dare adi XVII di
L° l sesantacinque s XVIII p(iccio)li p(er) tanti abbia dato
all g° C 226 che di tanti fu sop(rap)aghato p(er)li chonto
delli vasj a fatti alla spetieria f .. l 65. 18 .
che e paghato di xj (di) 26 (vasj) fattj a l 7 luno
dachordo
Anne dato l lxv s xviii p(iccio)li tanti dare all g° e c 381 f . l 65 18."
[Archiv. idem, Giornale D 1511-1513 a c. 245t]

Bibl. :

Bacci, *Ill. Fior.*, 1908, 140-144 (Doc.) ; R. G. M., *L'Arte*, XXI, (1918),
202-203 (Doc.)

- 22** TWO BLUE VASES WITH BUNCHES OF FRUIT. New York City. Collection of Mr. John T. Pratt. H., 0.45m. Photo., Private. Formerly in the collection of Mrs. Philip M. Lydig.

Two blue vases with dolphin handles, similarly decorated lip with leaf pattern, neck with scales, upper body with a deep set frieze capped with egg and dart moulding and showing the three pattern interlacing, lower body with godrons, base with pearl and rope mouldings (Fig. 19). This



FIG. 19.—BLUE VASE. LYDIG COLLECTION.

three pattern interlacing occurs on the border of the cope of S. Zanobi in Andrea della Robbia's lunette of 1496 in the Opera del Duomo. At the same date the interlacing motive was used by Perugino and a little later by Raphael, Leonardo da Vinci and others.

The bunches of fruit and flowers and small animals were intended to be set in the vases and serve as permanent ecclesiastical or household decorations. Giovanni della Robbia frequently used dolphin handled vases as the starting point of his garland frames.

Bibl. :

Cat. of Rita Lydig Collection, No. 36; M., *D. R. A.*, 127-128, Fig. 54.

23 TWO BLUE VASES WITH BUNCHES OF FRUIT. London. British Museum.

The British Museum possesses two blue glazed Robbia vases, dolphin handled (repaired), with scale pattern on neck, central frieze of interlacing pattern, godrons on base of body. Two bouquets of fruit, polychromatic, are associated with these vases.

Similar to the Lydig vases.

24 BLUE VASE. New York. Metropolitan Museum of Art.

Blue vase with dolphin handles, decorated on the lip with leaf pattern, on neck with scales, on upper body with three pattern interlacings and lower body with godrons. Base with pearl and rope mouldings. Similar to the Lydig vases.

25 TWO BLUE DOLPHIN HANDLED VASES WITH BOUQUETS OF FRUIT. New York City. Bardini Sale of April 1918.

(1) Light blue. Neck, scale pattern (?), body with deep set frieze of three pattern interlacings, base with godrons. Contains bouquets of fruit.

(2) Darker blue. Similar to the Lydig vases.

Bibl. :

Bardini Sale of 1918, *Cat. Nos.* 284, 285.

26 TWO BLUE VASES AND FRUIT. Paris. Collection of Mr. Maurice Kann (formerly), No. 201. H., 0.45m.

In the collection of Mr. Maurice Kann, sold in 1910, are catalogued two

vases and two bouquets of fruit. The decorations tally exactly with the pair of vases formerly in the Lydig Collection, New York.

Bibl.:

Cat. Collection Maurice Kann, No. 204.

27 BLUE VASE. Sèvres. Musée ceramique.

Blue vase with dolphin handles. Similar in decoration to the Lydig vases.

28 BLUE VASE. Paris. Musée de Louvre. Salle de Trocadéro.

In the Salle de Trocadéro of the Louvre is a Robbia blue vase, acquired with the Donation Sauvageot, 1856. It has dolphin handles and is decorated on the neck with godrons, on the upper body with three patterned interlacings, and below with scale pattern. Base plain.

Bibl.:

Fortnum, *Maiolica*, 123; Michel, III, 833, Fig. 485.

29 TWO BLUE VASES. Oxford. Ashmolean Museum.

(1) Blue vase with dolphin handles, decorated with godrons, three pattern interlacings and scales. Similar to the Sauvageot vase in the Louvre. H., 0.28m.

(2) Blue vase with dolphin handles, decorated with scales, three pattern interlacings, and godrons. Similar to the Lydig vases. Cf. also Cantagalli, No. 376. H., 0.28m.

Bibl.:

Fortnum, *Maiolica*, 123; Michel, III, 833, Fig. 485.

30 TWO BLUE VASES. Florence. Bardini Collection (1899), Nos. 114, 118.

In 1899 Bardini published a Sale Catalogue in which were figured two blue dolphin handled vases similarly decorated on the neck with scale pattern, on the body with a frieze of interlacings forming two patterns, attached by loops to horizontal strings above and below, in the lower body by flat godrons. The bases contain no moulded decoration.

Bibl.:

Bardini Cat. of 1899, Nos. 114, 118; Bardini, Cat. of 1918, Nos. 284, 285 are different.

31 BLUE VASE. H., 0.27m. Berlin. Kunstgewerbe Museum.

Blue vase with dolphin handles, decorated with scale pattern, interlacings and godrons.

Similar to the Bardini vases published in 1899.

Bibl.:

Bardini Cat. of 1899, Nos. 114-118; C-M., 263 No. 367; von Falke, 77.

32 BLUE VASE AND FRUIT. Braunschweig. Collection of Frau Vieweg.

Dolphin handled blue vase, with scale pattern on neck, frieze of interlacing, lower body of godrons, base channelled.

In type not unlike the Bardini vases of 1899, Nos. 114, 118. With the vase is a bouquet of polychromatic fruit.

33 FIVE BLUE VASES. Paris. Collection of Baron Achille Seillière (1890), No. 18-20.

(1) Blue vase with dolphin handles, neck decorated with scales, upper body with upper frieze of rectilinear maeander and lower frieze with palmettes alternately up and down, lower body with godrons. H., 0.26m.

(2) Similar to (1).

(3) Analogous to (1) and (2). H., 0.26m.

(4) Analogous to (1) and (2).

(5) Similar to preceding. H., 0.28m.

Bibl.:

Cat. Coll. Seillière, Nos. 18-20.

34 THREE BLUE VASES. Paris. Collection M. Émile Gavet (1897), Nos. 201-203.

In the collection of M. Émile Gavet sold in 1897 were three Robbia vases.

(1) Blue vase with dolphin handles, neck ornamented with scales, upper body with a frieze of three pattern interlacings, lower body with godrons, base with rope and other mouldings. Similar to the Lydig vases. H., 0.27m.

(2) Blue vase with dolphin handles, neck ornamented with scales, upper body with upper frieze with rectilinear maeander and lower frieze with palmettes alternately upright and falling, lower body with godrons. H., 0.28m.

(3) Similar to (2). The vases (2) and (3) correspond to the description of the Seillière vases sold in 1890.

Bibl.:

Cat. Collection Émile Gavet, Nos. 201-203. Molinier, Collection Émile Gavet, Nos. 455, 456.

35 ONE WHITE AND FOUR BLUE VASES. London. Victoria and Albert Museum, Nos. 2534-'56, 481-'64, 197-'89, 41-'91, 642-'97. Photo., Private.

The Victoria and Albert Museum possesses five Robbia vases, one is glazed white, the rest blue.

1. No. 41-'91 white glazed vase with dolphin handles, the lip decorated with bead and reel, neck with scale ornament, upper body with double rectilinear maeander, lower body with garlands upheld by lion heads and surrounded by cherub heads, lowest part of body with highly plastic godrons, base with rope and pearl ornament. H., 0.40m. Similar to Cantagalli No. 377.

2. No. 2534-'56. Dark blue glazed vase, with dolphin handles, neck decorated with scale ornament, upper body capped by egg and dart with frieze of three pattern interlacings, lower body with godrons, base with pearl and rope mouldings. H., 0.31m. Similar to Lydig vases. Cf. Cantagalli, No. 376.

3. No. 481-'64. Gray blue vase with dolphin handles, decorated as the preceding. Base repaired, H., 0.28m.

4. No. 197-'89. Blue glazed vase, with dolphin handles, neck decorated with scales, upper body with guilloche, lower body with godrons, base with pearl and rope mouldings. H., 0.28m.

5. No. 642-'97. Similar to preceding, but darker blue, with gilding well preserved. H., 0.28m.

Bibl.:

Guasti, *Cafaggiolo*, 162-163; Solon, *It. Maiolica*, Fig. 5; Wallis, *Ital. Ceramic Art*, XXI-XXII.

36 VASES—TWO TYPES. Florence. Cantagalli Manifattura, Nos. 376, 377.

The Cantagalli manufactory reproduces two types of Robbia vases.

No. 376. Dolphin handles, scale pattern on neck, deep frieze with complicated interlacings, lower body with godrons, base with rope moulding.

No. 377. Dolphin handles, lip ornamented with bead and reel moulding, neck with scale pattern, frieze with double rectilinear maeander, body with a garland upheld by lion heads accompanied by cherub heads, lower body with highly plastic godrons, base with rope and pearl moulding.

Bibl.:

Cat. of Cantagalli Co., Nos. 376, 377.

37 STEMMMA OF GIOVANNI DI LAPO NICCOLINI. 1509. San Giovanni in Valdarno, Palazzo Pretorio. Photo., Alinari, No. 9845.

Within a wreath of continuous bunches of fruit and flowers of partially triplex composition, surrounded by an egg and dart moulding and set against a flat plate is a Tuscan shield (Fig. 20) bearing the Niccolini arms: *Azure*, a lion rampant, guardant, *argent*, debruised of a bend *gules*; in chief, a



FIG. 20.—STEMMA OF GIOVANNI NICCOLINI.

label of four points *gules* enclosing two fleurs-de-lys *or* and in the centre a papal tiara and two keys crossed in saltire *or*.

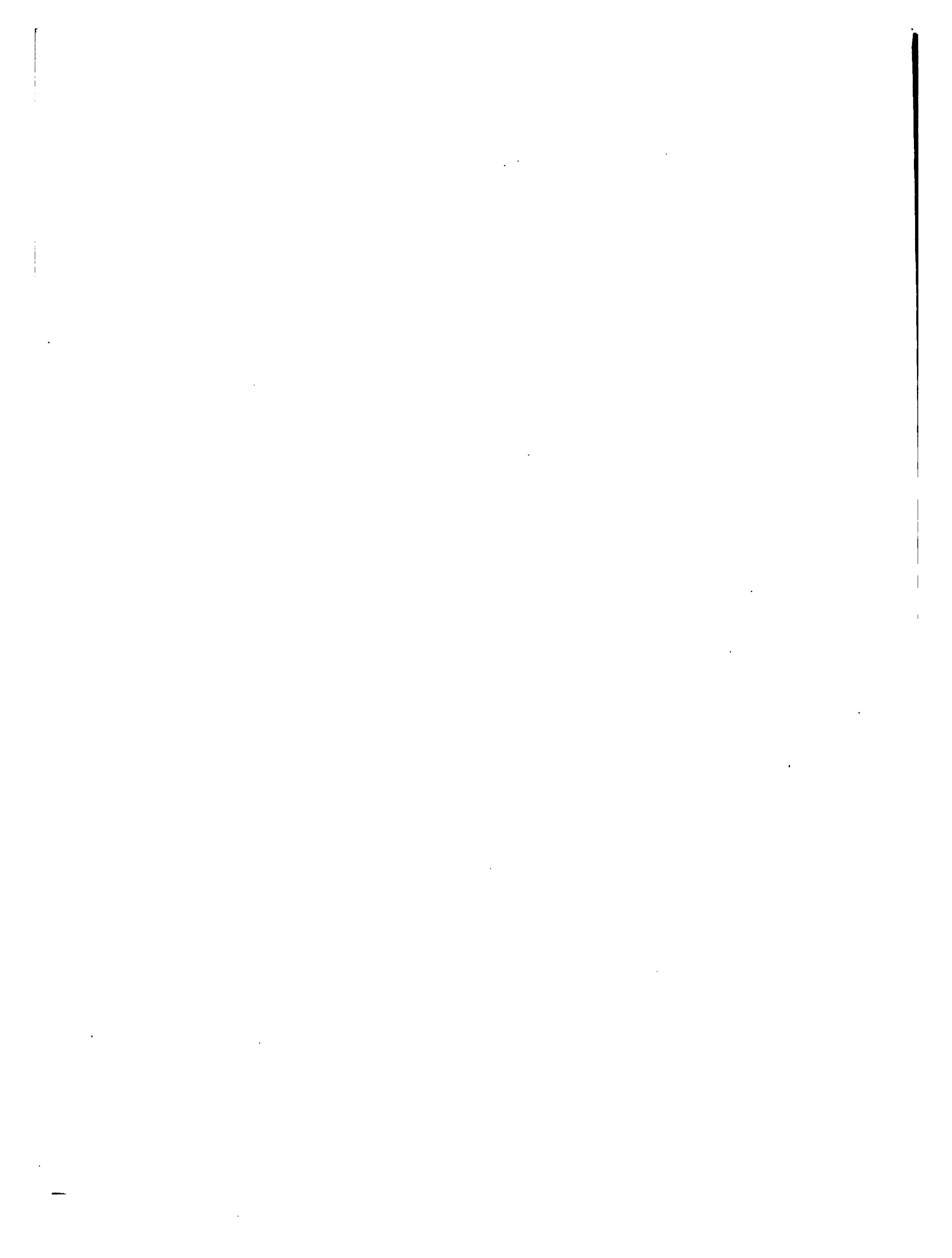
Below, on a curved scroll upheld by two hands is:

G(I)OVANNI 7 DI
LAPO 7 NICH
LINI 7 VIC(ARI)O 7 MDVIII
E 7 MDVIII

Giovanni di Lapo di Giovanni Niccolini was a Prior in Florence in 1504 and 1514.

Bibl.:

C., s.v. Niccolini; M., *R. H.*, 176-177; P., 435-437; W., 58.



1510-1520

1510—1520

38 THE RESURRECTION. 1510. Florence. Museo Nazionale, No. 51. Rectangular. H., 1.22m.; W., 0.94m. Photo., Alinari, 2778; Brogi, 9484.

From the suppressed monastery of Monte Oliveto, Florence, this relief (Fig. 21) came to the museum June 27, 1867. The cornice is of wood, but the remainder is well preserved, except a few details.

The Verrocchian Christ is characteristic of Giovanni della Robbia, reminding us of the risen Christ on the orphry of the cope of S. Lino at Volterra. Characteristic also is the mustard yellow used to colour the image of Sol, the radiance about the Dove, and all the haloes. The background is a light blue, and the face of the sarcophagus a crude violet. There are no sleeping soldiers about the sepulchre, on which are seated two angels



FIG. 21.—THE RESURRECTION. FLORENCE, MUSEO NAZIONALE.

raising the slab on to which Christ appears to have descended from the skies. Not the fact of the Resurrection, but the Vision of the Risen Christ, in the presence of the Holy Dove and of Sol and Luna. A large cherub head appears in front of the sarcophagus with scroll inscribed:

♪ SEPVLCHRVM ♪ CHRISTI ♪ VIVENTIS ♪ ET GLORIAM
♪ VIDI ♪ RESVRGENTIS ·

The pilasters, decorated with candelabra involving characteristically Giovanni motives, are terminated with capitals also in his style. The pilaster to the right is inscribed:

A(NNO) · DO(MINI) · S(ALVATORIS) · MDX

Bibl.:

Burl., 110; C-M., 216 No. 65; Cr., 339; Supino, *Cat.*, No. 51.

39 S. LINO. Volterra. Duomo. Bust. H., 0.90m. Photos., Alinari, 8721; Lombardi, 2603.



FIG. 22.—S. LINO. VOLTERRA, DUOMO.

Over the side door of the cathedral at Volterra is a bust (Fig. 22) inscribed on the base

·B· LINO· VOLATERRANO· PETRI SVCESSOR·

Linus of Volterra, the first Bishop of Rome, was made Pope about 67 A.D. This bust is strong and portrait like, but does not merit the praise given it by Miss Cruttwell.

Clad in an alb with broad blue apparel, S. Lino wears a heavy cope of blue lined green with a broad orphry on which are relief figures in white against violet, of prophets bearing scrolls, the Madonna, prophetesses, and the risen Christ blessing with right hand and carrying a banner in his left. (Cf. the Resurrection relief Museo Nazionale No. 51). S. Lino wears the Papal triple crowned tiara and holds a green book.

Bibl.:

Cr., 198-199; 327; Ricci, *Volterra*, 118.

40 THE ASCENSION. Florence. Museo Nazionale, No. 45. Rectangular. H., 1.40m.; W., 1.10m. Photo., Brogi, 9490.

From the monastery of S. Vivaldo, transferred in 1874 (Fig. 23). Simi-



FIG. 23.—THE ASCENSION. FLORENCE, MUSEO NAZIONALE.

lar in type to the Resurrection from Monte Oliveto (1510). Apparently by the same assistants of Giovanni della Robbia who were engaged on the larger altarpiece of the Ascension at S. Vivaldo. Somewhat restored and overpainted.

Bibl.:

Burl., 110; C-M., 218 No. 80, 237 No. 201; Cr., 338; Supino, 446 No. 45.

- 41 **STEMMA OF GIOVANNI GAETANI AND ALESSANDRA MINERBETTI.** Florence, Museo Nazionale, No. 43. Photo., Brogi, 9482.

From Montaione, formerly in the refectory of the suppressed monastery of S. Vivaldo.

In a wreath, composed chiefly of triplex, continuous groups of fruit and flowers separated into quadrants by fluted yellow ribbons crossing each other, with an inner egg and dart moulding framing a blue fluted disk is a Tuscan shield (Fig. 24) bearing the combined Gaetani and Minerbetti



FIG. 24.—STEMMA OF THE GAETANI AND MINERBETTI.
FLORENCE, MUSEO NAZIONALE.

arms. The dexter arms are those of the Gaetani family: Per pale, dexter, quarterly *argent* and *gules*, sinister, paly *or* and *gules*. The sinister arms are those of the Minerbetti family: *gules*, three swords in pale fanwise *argent*, in chief a crosslet of the same.

This stemma commemorates the marriage of Giovanni di Piero di Giovanni Gaetani with Alessandra di Ruggero di Tommaso Minerbetti in 1493. Both families were interested in S. Vivaldo. Bartolommeo di Ruggero Minerbetti, brother of Alessandra, was Podestà at Montaione in 1490, and Oddo Gaetani presented a fine entrance door to the church of the monastery in 1525.

A similar stemma, formerly in the Frescobaldi and in the J. P. Morgan collection, was sold in 1916 to the Duveer Brothers, New York.

Document:

“ A 144 1493
Ioh(ann)es olim Pieri Ioh(ann)is de Gaetanis
Alex^r Ruggeri Tomasi de Minerbettis

[Bibl. Nazionale, Zibaldone del Migliore, segnato Magliab. Cl. xxvi, cod. 142, c. 46.]

Bibl.:

C. s.v. Gaetani, Minerbetti; C-M., 237 No. 200; C., 338; M., *R. H.*, 183-184; P., 72-74; Supino, 446 No. 43; W., 155.

42 THE LIFE OF S. GIOVANNI BATTISTA. 1511. Cerreto Guidi, S. Leonardo. Font. Photos., Alinari, 10106-10113.

This font (Fig. 25), hexagonal in form, designed doubtless for this church, as a gift from a member of the Rucellai family, was for a long time in the garden of the Casa Maggi, formerly Orsini, at Cerreto Guidi. It was transported back to the church in sections and most carelessly reconstructed. Being pictorial and elaborate and comparatively inexpensive, repetitions or copies of this font were made for churches at Galatrona, S. Piero a Sieve and S. Donato in Poggio.

The base has a series of offsets in place of the six angles of a regular hexagon. These and the intervening spaces receive a form of decoration new to the Robbia school—leafy Sirens alternating with palmettes. The main body of the font consists of six pictorial reliefs, set between pilasters decorated with grotteschi of two patterns, each used thrice. Those adorned with cornucopias have also tablets inscribed A(nno) N(ostri) S(alvatoris) M·D·XI. Their capitals are quite similar to those of the lavabo at S. Maria Novella. The entablature is broken at the angles, where are set broad shields with apices bent forward, bearing the Rucellai family arms: Per bend, in a chief *gules* a lion passant *argent*, a base barry indented *azure* and *or*. The individual donor was possibly Antonio di Giovanni Rucellai who was Podestà at Pistoia in 1508. The frieze shows cherub heads bear-



FIG. 25.—FONT AT CERRETO GUIDI, S. LEONARDO.

ing garlands, between them are space filling rosettes. The mouldings are richly decorated. The reliefs, with figures in white against polychromatic backgrounds, are as follows:

1. The Annunciation to Zacharias (Luke I, 5-23). The aged Zacharias is in the temple burning incense when the angel Gabriel appears to him and predicts the birth of a son. The angel is of the Verrocchian type to which Giovanni della Robbia clings for years to come; the golden table betrays the same influence; but the scroll bearing angels in the spandrels are rather Donatellesque. The violet brown pavement and the yellow globules (stars!) in the blue semi-dome show Giovanni's indifference to the refinements of colour and form hitherto traditional in the Robbia school. The composition of this panel, as of several others in the series, seems to have been influenced by Ghirlandajo's frescoes in the tribune of S. Maria Novella.

2. The Naming of the Child (Luke I, 59-63). On the eighth day the "neighbors and cousins" came for the circumcision, and insisted on naming the child Zacharias. But the aged priest, who had been struck dumb, asked

for a writing tablet and wrote "His name is John." Zacharias, with his right leg resting on his left is surrounded by his friends one of whom carries the child wrapped in swaddling clothes. The scene takes place in the Golden Porch of the Temple with light blue sky and lightly sketched trees in the background. Above on a white frieze is inscribed IOHANNES EST NOMEN EIVS.

3. The Birth of John the Baptist (Luke I, 57, 68-79). This scene historically should have preceded the scene of the Naming of the Child, and may have originally been so placed. If we follow the inscriptions only we should call this the Benedictus and consider it in its proper order. But in spite of the inscription BENEDICTVS DOMINVS DEVS ISRAEL QVIA VISITAVI(T), we have here no figure of Zacharias chanting his gratitude but the traditional birth scene. Elizabeth is in bed covered with a violet brown blanket; her maid brings provisions; the midwives prepare to wash the child while a neighbor brings a basket of fruit. We note in the background the gray blue curtain decorated with lilies and on the mantel-piece blue vases bearing flowers. The composition is not very closely related to Ghirlandaio's celebrated fresco of this scene.

4. S. Giovannino in the Desert (Luke I, 80). The youthful S. John is here shown "in the desert" which consists of a thicket of palms and deciduous trees, rocks and various animals; a stag, frog, chicken, lizard, etc. Garish rays of light are emitted through a cloud in the light blue sky. S. Giovanni carries a yellow cross and a scroll inscribed: PARATE VIAM DOMINI.

5. The Baptism of Christ (Matth. III, 13-17; Luke III, 21-22). This composition is only slightly reminiscent of Verrocchio's celebrated painting in the Accademia. According to a very old tradition, Christ is in the middle of the Jordan, S. John on one bank, and two angels on the other. Christ's feet are enveloped in a whirlpool of greenish blue water. Rocks, trees, the river, mountains and a city are in the background. The heavens open above his head, where are seen yellow clouds, but the Dove in this relief seems to be absent. S. John carries a yellow cross and a scroll inscribed: ECCE AGNVS DE(I).

6. The Beheading of John the Baptist (Matth. XIV, 3-12; Mark, VI, 14-29; Luke III, 19-20; IX, 9). The beheading is here represented not "in the prison" but outside on the green sward with a fruit tree and crude landscape in the background. S. John is on his knees, while the Pollaiuolesque executioner with yellow handled, blue bladed sword proceeds to his task, while Salome waits, platter in hand, to bear back to her mother the head of the saint.

Bibl. :

Bacci, *Ill. Fior.*, 1908, 146; Burl., 113; Carocci, *Il Valdarno*, 104-105; C-M., 148-161, 158, 230 No. 159; C. s.v. Rucellai; Cr., 231-232, 336; M., *R. H.*, 192-193; Milanesi, *Misc.* 32, III, P, a c. 207; P., 256-260; Repetti, s.v. Cerreto Guidi; R., *D.R.*, 251-252; *Sc. Fl.*, IV, 58, 61; S., 135, Abb. 144; Vas., II, 198; Wills, 170-171.

- 43** BAPTISM OF CHRIST. Settimo (near Cascina), S. Casciano. Rectangular. H., 0.58m.; W., 0.48m. Photo., Private.

A version of the Baptism panel in the font at Cerreto Guidi. Figures white, background polychromatic, with modifications of landscape details. The Dove above the head of Christ is also absent.

Bibl. :

Cr., 355.

- 44** S. GIOVANNINO IN THE DESERT. New York. Volpi Collection of 1917. H., 0.325m.; W., 0.42m. Photo., Private.

A repetition (Fig. 26) with modified background, of the S. Giovannino relief in the font at Cerreto Guidi.

Bibl. :

Volpi Sale of 1917, *Cat.*, No. 48.



FIG. 26.—S. GIOVANNINO. VOLPI COLLECTION.

SAME SUBJECT. Paris. Musée de Cluny, No. 2800. Statuette. H., 0.28m. Photo., Leroy & So., No. 976.

The figure of S. Giovannino and the hair-cloth garment are unglazed, the rest glazed in natural colours. In the rocky background are seen a lamb, two rabbits, flowing water, a lizard, etc. The young Saint holds a scroll coarsely inscribed

♪ ECCE: AGNVS DEI ECCE

Bibl.:

C-M., 274 No. 427; Du Sommerard, *Cat.* 216 No. 2800.

45 STEMMA OF FILIPPO D'OTTO SAPITI. 1512. Sesto, Palazzo Pretorio. Photo., Private.

Within a white fluted disk surrounded by a white egg and dart moulding is a Tuscan shield (Fig. 27) bearing the Sapiti arms: *Azure*, three bendlets *gules*, fimbriated *or*.



FIG. 27.—STEMMA OF FILIPPO SAPITI. SESTO, PALAZZO PRETORIO.

Below is a slightly curved scroll held open by two hands exhibiting the inscription:

♪ FILIPPO ♪ DOTTO
SAPITI ♪ PODESTA
♪ M ♪ CCCC ♪ XII +

A Filippo di Otto Sapiti was a Prior of Florence in 1412 just a hundred years before his namesake was Podestà al Sesto.

Bibl.:

Carocci, I, 312; C-M., 248 No. 268; C., s.v. Sapiti; M., *R. H.*, 198; P., 513-514.

- 46** FONT WITH RELIEF OF S. GIOVANNI BATTISTA. 1513
S. Donato in Poggio (near S. Casciano), Pieve. Hexagonal. H.,
o.86m. Photo., Private.

A repetition with variations of the Cerreto Guidi font, lacking the entablature. Polychromatic backgrounds. The order of the scenes is changed, perhaps so that the Baptism of Christ should occupy the post of honour. The alternate pilasters bear the date A(NNO) · N(OSTRI) · S(ALVATORIS) · M · D · XIII.

Bibl.:

Cr., 354.

- 47** MADONNA AND CHILD AND SAINTS IN NICHEs. Candelabrum bearing Angels. 1513. Arcevia. S. Medardo. Cappella del Rosario. Altarpiece. Photo., Moscioni, 4957-4958.

This altarpiece (Fig. 28) designed for the Eremo of S. Girolamo del Sasso Rosso, outside of Arcevia, stood there until 1625 when the Eremo was suppressed. Then the altarpiece was removed to the church of S. Medardo in Arcevia. On its removal it was made broader by the addition of two pilasters, one on either side in the background, and higher by being set upon a lofty base consisting of eight sections of pilasters distributed equally on either side of a central medallion. I am inclined to believe that these additions were derived from the "transenna," or balustrade originally in front of the altar, and that the medallion now in the centre of the base was the "occhio," mentioned in the Documents. The "Santo Hieronimo picholo" and the "S. Maria Magdalena picholo" may refer to the small reliefs of those saints on the predella, or perhaps have disappeared.

The altarpiece itself is known by documentary evidence, as well as by its style, to be by Giovanni della Robbia. Its date, inscribed both on the monument and in the archives of the Eremo, is 1513.

The predella contains a series of panels more or less closely related to S. Girolamo. There are (1) S. Maria Maddalena, holding a yellow vase and a blue book, (2) the Communion of S. Girolamo in the desert, (3) S. Girolamo and his lions, (4) the Nativity, (5) S. Girolamo, (6) S. Girolamo extracting a thorn from the lion, (7) S. Maria Egiziaca. Here the predella ends.

The main portion of the altarpiece consists of three niches set between four pilasters. The pilasters are decorated with white grotteschi on blue (an extension of the design used in the font at Cerreto Guidi) and are inscribed:

- (1) ♪ AN(N)O · S(ALVATORIS) ♪
(2) A(NNO) · N(OSTRI) · S(ALVATORIS) · MDXIII ·
(3) ♪ AN(N)O S(ALVATORIS) ♪
(4) ♪ MDXIII ·



FIG. 28.—ALTARPIECE. ARCEVIA, S. MEDARDO.

The three niches contain statuettes of (1) S. Giovanni Battista with scroll inscribed ECCE AGNUS DEI. (2) A Madonna with nude Child across her lap. Above her are two angels and the Sacred Dove from whom stream golden rays of light. The vault is coffered with yellow rosettes on blue, and its supports are decorated with a pattern of cubes each showing yellow, green and blue sides. The archivolt is adorned with a garland of fruit and flowers. (3) S. Girolamo, with bared breast, holding a crucifix. At his feet a lion. Behind him a yellow tree against blue background.

Over the capitals of the pilasters are incongruously placed blocks ornamented with Sirens and palmettes—these should undoubtedly be placed below the pilasters, as in the S. Lucchese altarpiece near Poggibonsi, where on the predella is an Annunciation similar to that in the two medallions here. The entablature, broken by projections corresponding to the pilasters below, is adorned with cherubs and garlands and yellow disks, like those on the fonts at Cerreto Guidi and at Galatrona. Above the entablature is a small lunette containing a fine bust of God the Father, somewhat Verrocchian but characteristic of Giovanni della Robbia. This is set against a blue fluted shell and surrounded by a frame adorned with arabesques. On either side of this lunette were probably set the candelabrum bearing angels, now on a lower level. The inscription on the bases of the angels justify the interpretation of the bust in the lunette as God the Father, rather than Christ. The inscriptions read:

- (1) ♪ BENEDICAMVR P(AT)REM ET FILIV(M) CV(M) S(AN)
C(T)O SP(IRIT)V
(2) LAVDEM(VR) ET SVP(ER)EXALTEM(VR) EV(M) I(N)
S(A)CRA(MENTO):

Documents: [Copied by Anselmo Anselmi, *A. S. A.*, I (1888), 370-371.]

1. "Anno Dni MDXIII

Et piu ha dato la Comunità fiorini dodici contanti pelle figure
facte infioenza a perfecto nostro sindaco li quali pagò Tomaxo
di bianco et suoi compagni ogi questo di 17 di luglio 1513

fior: 12 bol: 00

Et piu ha dato la Comunità al veturale che portò ditte figure
da fiorenza fiorini quattro

fior: 4 bol: 00."

[Libro della Edificazione della Chiesa di S. Girolomo, etc., scritto di
mano di Francesco di Mariano Formosi da Siena, c. 8^a.]

2. "Anno Dni MDXIII

Et piu pella cona delaltare maggiore facta di preta cotta in
fiorenza da m° Giovanni di m° Andrea della rubbia: costo
infioenza la prima compra fiorini 22 contanti.....

fior: 22 bol: 00

Et piu per uno occhio per la chiesa di terra-cotta (sic): et
uno santo Hieronimo picholo pur di terracotta fatti in fiorenza:
et una santa Maria Magdalena pichola di terra: montorno tutte
sopra ditte cose

fior: 6 bol: 00

Et piu intra vecture et cabelle montorno sopra ditte figure
avenire da fiorenza in fino a qua a santo Hieronimo contanti

.... fior: 9 bol: 00

Et piu per murare sopra ditte figure muro m° donato sopra-
ditto (Lombardo) opere 2 et 2 di manuale montorno ditte
opere bolognini 24 contanti fior: 00 bol: 24”

[Idem, c. 132.]

3. “Anno Dni MDXIII

Et piu per opere 3 amurare dinanti alle figure una Trasanna
mur° m° Ambrosio (Lombardo) con 3 manuali montorno sopra ditte
opere in tutto. fior: 00 bol: 36”

[Idem, c. 132^t.]

4. “Anno Dni MDXV

Et piu per oro pelle figure compramo in fiorenza
fior: 2 bol: 4

Et piu per oro compramo da giovanfelice monto
fior: 1 bol: 20

Et piu per oro compramo da ser ciecho spetiale
fior: 0 bol: 20

Et piu per manifattura di metter a oro le sopra ditte figure
le quali messe a oro Pierfrancesco da Saxoferrato monto in
tutto fior: 4 bol: 00”

[Idem, c. 133^t.]

Bibl.:

Anselmi, *A. e S.*, II(1883), 204; III(1884), 10, 21/23; VI(1887),
233; VII(1888), 234(Doc.); *A. S. A.*, I (1888), 369-371 (Doc.);
I. A. E. I., I, 167; *N. Riv. Mis.*, I(1888), 41-42(Doc.); B. J., 98;
B., *A. S. A.*, II(1889), 2; *Kf.*, 20; *Burl.*, 112; *C-M.*, 160; *Cr.*, 234,
311 (Doc.), 327; *Lazari*, 43; *R., D. R.*, 252-254; *Sc. Fl.*, IV, 60-62;
Ricci, II, 158; *Vas.*, II, 190 note 2.

48 S. LUCIA. Arcevia. S. Medardo (Sacristy). Statue.

When in Arcevia some years ago I noticed in the sacristy of S. Medardo a poorly glazed statue of S. Lucia, which I then attributed to the school of Giovanni. Giovanni himself made the medallion of S. Lucia for the Certosa. She was not infrequently represented in the works of the Buglioni, as in the Coronation lunette at the Ognissanti, and in the Nativity in the Pollak gallery, Rome.

49 CANDELABARUM BEARING ANGELS AND A PREDELLA.
1513. Florence. S. Ambrogio (Sacristy). Two statuettes. H.,
0.54m. Photo., Private.

According to the archives, Giovanni della Robbia made two angels and a predella for the altar of the Sacrament of S. Ambrogio in 1513. These angels (Fig. 29, 30) glazed white, are essentially repetitions of those on the altarpiece in S. Medardo, Arcevia. They show the influence of Benedetto da Maiano rather than of Andrea della Robbia. They have violet linear



FIG. 29, 30.—CANDELABRUM BEARING ANGELS. FLORENCE, S. AMBROGIO.

brows, lashes, and pupils with no distinction of irises. They are set on polygonal bases inscribed:

(1) + REFICIT CIBVS HIC MVNDO CORDES VT MENTES +

(2) + POLLVTO AVTEM IDEM INFICIT DENTES +

The predella is no longer in this church. Obviously it served as a ciborium, and may have resembled the predella in S. Piero Maggiore.

Document: [Copied by Mr. R. G. Mather.]

“M. DXIIJ

Giovannj dandrea della robbia debbe havere
f(iorini) 2 larghi et $\frac{1}{2}$ doro in oro per
dua angeli ci ha fatti con la predella
dello altare di terra cotta dove sta
il sacramento che cosi siamo
dacordo lui con il p(riore)

Lire 17 soldi 10 d-

MDXIIJ

Giovanni dandrea
contrascripto de dare lire
dicasette et soldi 10
havuti in piu partiti
per insino adi 12 doctobre
1513 a uscita s (segnato)
I a c. 319

Lire 17 soldi 10 d-”

[Archiv. di Stato, Chiesa di S. Ambrogio, Libro Debitori e Creditori,
Anni 1512 a 1519- segnato Comp. Relig. Soppresse No. 79, Cod. 61 a c. 7.]

Bibl.:

C-M., 130; Cr., 340; R. G. M., *L'Arte* (1918), 206 XIV 1-2 (Doc.);
Vas., II, 182 note 2.

- 50** TWO CANDELABRUM BEARING ANGELS. Florence. S. Maria della Misericordia. Statuettes H., 0.80m. Photo., Brogi, 4898-4899.

These angels (Figs. 31, 32), glazed in white and set on rounded bases



FIG. 31, 32.—CANDELABRUM BEARING ANGELS. FLORENCE, MISERICORDIA.

are to be assigned to Giovanni's atelier. They lack the expression of his candelabrum bearers at Arcevia, Galatrona, and in S. Ambrogio, Florence.

Bibl.:

C-M., 210 No. 31; Cr., 341.

- 51** TWO CANDELABRUM BEARING ANGELS. Florence. Palazzo Frescobaldi. Statuettes. Photo., Private.

Glazed white, on violet bases, also violet haloes. Kneeling with one hand to breast, the other holding on knee the box-like base of a candlestick.

- 52** CANDELABRUM BEARING ANGEL. Florence. Bardini Collection (formerly). Statuette. Photo., Private.

On a console of rounded form, capped with egg and dart and leaf mouldings, and bearing a beribboned, late Tuscan shield, with coat of arms now effaced, stands a candelabrum bearing Angel glazed white.

- 53** CANDELABRUM BEARING ANGEL. Florence. Bardini Collection (formerly). Statuette. H., 0.65m.

Polychromatic. Gown blue, mantle yellow lined green, sleeves white, crossing ribbons on breast white.

- 54** CANDELABRUM BEARING ANGEL. Berlin. Kaiser-Friedrich-Museum (formerly) No. 133. Statuette. H., 0.85m.

Acquired in 1861 from the Minutoli collection. White glaze. Eyes dark, irises left white.

Bibl.:

Bode-Tschudi, 44 No. 133; C-M., 261 No. 355; Cr., 333.

- 55** CANDELABRUM BEARING ANGEL. Berlin. Collection Herr Adolph von Beckrath. Statuette. H., 0.79.

In the collection of Herr von Beckerath in 1895 was an unglazed candelabrum bearing angel which then appeared to me to be attributable to Giovanni della Robbia.

Bbl.: Fabriczy, *J. k. p. K.*, XXX (1909). Beiheft, 25 No. 59.

- 56** TWO CANDELABRUM BEARING ANGELS. Boston. Collection of Mr. J. Lindon Smith. Statuettes. H., 0.32m.

White figures on green bases.

Bibl.:

M., *D. R. A.*, 128.

- 57** TWO CANDELABRUM BEARING ANGELS. London. Donaldson's Gallery. Statuettes. H., 0.43m.

Glazed white, on violet bases. Kneeling. One has no glaze on face or hair.

- 58** TWO CANDELABRUM BEARING ANGELS. Paris. Louvre No. 438 (old no. G. 747, 748). Statuettes. H., 0.55m. Photo., Private.

From the Campana Collection. Nudes unglazed. Robes white, collars and sleeves green, mantle blue edged yellow. The angels kneel and hold the white bases for candles. Similar angels occur beside the Nativity altarpiece of 1521 in the Museo Nazionale, No. 25.

Bibl.:

C-M., 277 No. 446; Cr., 350.

- 59** TWO CANDELABRUM BEARING ANGELS. Paris. Louvre, No. 454 (old no. G. 758, 759). Statuettes. H., 0.66m. Photo., Private.

From the Campana Collection. Nudes unglazed. White robes with blue collars; mantle blue lined green.

Bibl.:

C-M., 278 No. 453; Cr., 350.

- 60** TWO CANDELABRUM BEARING ANGELS. Paris. Louvre, No. 455 (old no. G. 760, 761). Statuettes. H., 0.47m. Photo., Private.

From the Campana Collection. The angels are glazed white. They are kneeling, each with both hands holding a baluster shaped candlestick.

Bibl.:

C-M., 278 No. 454; Cr., 351.

- 61** TWO CANDELABRUM BEARING ANGELS. Paris. Collection M. Émile Gavet. Statuettes. H., 0.38m.

Unglazed. Possibly originally associated with the unglazed medallion of the Madonna and Child in the Berwind collection, Newport.

Bibl.:

Gavet, *Sale Cat.*, 1897, Nos. 210-211; Molinier, *Cat. Gavet*, Nos. 17-18. Pl. 8.

- 62** CANDELABRUM BEARING ANGEL. Paris. Musée de Cluny, No. 2797. Statuette. H., 0.72m. Photo., Leroy 969.

Nudes unglazed. Tunic white with yellow sleeves, mantle blue lined green, base mottled violet.

Bibl.:

Burl., 85; C-M., 273 No. 424; Cr., 351; Du Sommerard, *Cat.*, No. 2797.

- 63** TWO CANDELABRUM BEARING ANGELS. S. Amato. (near Pistoia). L'Assunta.

Large, polychrome angels. Probably candelabrum bearers and from Giovanni's atelier.

Bibl.:

Burl., 117; C-M., 249 No. 279; Cr., 353.

- 64** CANDELABRUM BEARING ANGELS. S. Casciano. S. Maria a Casavecchia. Statuettes. H., 0.62m.

On two brackets at the entrance to the choir are two kneeling candelabrum bearing angels. Glazed white.

Bibl.:

Carocci, *S. Casc.*, 62. Cr., 354.

- 65** TWO CANDELABRUM BEARING ANGELS. S. Gimignano (near). Compagnia della Madonna del Carmine alla Canonica. Statuettes.

Brogi catalogues two candelabrum bearing angels, which he describes as small, kneeling, broken, and badly restored.

Bibl.:

Brogi, *Inv.*, 510.

- 66** PILASTER WITH CANDELABRUM DECORATION. Paris. Musée de Cluny No. 2803. Photo., Leroy, 807.

This pilaster (Figs. 33, 34), designed for the frame of a niche or of an altarpiece, is glazed white against a blue background. Its panelled surface is surrounded by an egg and dart moulding and is decorated by an elaborate design in which occur griffins, putti, a siren, a vase, cornucopias, etc., leading up to a basin ablaze with tongues of fire. The capital shows Giovanni's favorite motive of the two dolphins drinking from a vase. Giovanni's imagination was full of such motives as these when he made the altarpiece at Arcevia (1513) and the font for Galatrona (1518).

Bibl.:

C-M., 273 No. 422; Cr., 351; Du Sommerard, *Cat.*, 2803.



FIG. 33, 34.—PILASTER. PARIS, CLUNY MUSEUM.

67 THE NATIVITY, MADONNA AND TWO ANGELS. 1513.
Buonsollazzo, Monastero (formerly). Altarpiece.

The following documents relate to an altarpiece by Giovanni della Robbia, formerly in the monastic church at Buonsollazzo. Its whereabouts is no longer known.

It represented the Nativity and was set above the principal altar. Upon its cornice, apparently, stood free-standing figures of the Virgin Mary and two Angels.

The Virgin was provided with a cloth mantle bordered with lace, a veil, and a gilded crown. A figure of S. Bernardo appears to have been associated with the altarpiece.

Whether it was provided with a framework is not stated. But some device it certainly possessed to contain the chalice and sacred host, for it formed part of a Corpus Domini.

Documents: [Copied by Mr. Rufus G. Mather.]

1. "Adi 28 di maggio 1513
Et adj 15 di decto (luglio) 13 - s 10 da matteo sancto
n(ost)ro cōmesso p(er) cōto di messe di s° gregorio decte dame:

dequali danari ne debbo conperare una vergine Maria p(er)
 tener(e) in sullo altare magg(i)or(e) come costuma lordine n(ost)ro -
 1 3 s 10 dj -

Et adj v̄eti sette di decto (luglio) dal padre Don
 Hyeronimo in presēte priore dj cestello 1 3 - s 13 sono
 p(er) helemosina che sua paternita fa alla Nativita che
 io ho dato a Joha(n)nj della robia a far far(e) 1 3 - s 13"
 [Archivio di stato, Monastero di Buonsollazzo, Libro di Entrata e Uscita
 di Sagrestia 15— al 15— segnato Compagnie Soppresse C, XVIII n° 515,
 Entrata di Sagrestia a c. 6'.]

2. "adj 7 di maggio 1518 +
 Ricordocome adj 13 di novembre
 passato decti staia di grano octo a gova(n)nj della
 Robbia p(er) parte del pagamento della tavola
 quale dovea fare del corpus D(omin)j: quale grano
 metto qui ad entrata lire octo et soldi sedicj et
 piu et mancho (piu e meno) lo potra metter(e)
 anchora el sagrestano che verra secondo che si
 potra informar(e) si vende in quel tempo. perche
 decta tavola nō Ando inhanzi p(er) suo defecto
 unde neresta debitor(e) come appariscie al libro
 de ricordj a carte 9— 1 8 s 16 dj -"
 [Idem a c. 15'.]

3. "A D MDXIIJ
 Et adj 13 di settembre 1 8 pagai a Johan(n)j dj
 Andrea della robia p(er) cōto dj una Vergine maria
 et dua angeli che lui mi ha facti p(er) tener(e) in sullo
 altar(e) maggor(e)— 1 8 s- dj-"
 [Archiv. idem, Uscita di Sagrestia a c. 2.]

4. "MDXIIJ
 Et adj decto (22 di ottobre) pagai: a gova(n)ni
 della robia 1 10 s 10 p(er) cōto della nativita - 1 10 s 10 dj -
 Et adj 29 di decto (octobre) 1 1 s 6 dj 10 pagai
 al detto gova(n)nj p(er) una ocha et altre cose che
 gli mandaj come appare al cōto suo alibro de ricordj— 1 1 s 6 dj 10
 E adj decto (8 di novembre) s 2 spesi in colori
 p(er) lo smalto dello altare della nativita — 1 - s 2 dj -
 Et adj 20 di decto (novembre) conperai un paio
 di capponi p(er) presentar a quelli che mi hano facto

la qual montava. l 14

haver(e) la gabella della capanuccia in dono (so written in original)
 costorono s 27 - 1 1 s 7 dj -
 Et adj 18 di decto (Dicembre) pagai a francescho di pintor(e)
 l sedici et soldj sedici p(er) ogni suo resto che havessi haver(e)
 da me p(er) cōto del colorire parte della Nativita - 1 16 s 16 dj - ”
 [Idem, a c. 2^t.]

5. “MDXIIIJ

Et adj 24 di sopradecto (Dicembre 1513) l dua et s sedicj
 pagai p(er) il vecturale a gova(n)nj della robia - 1 2 s 16
 Et adj decto (24 di Dicembre 1513) ho facto conto com(e)
 apparisce al libro de ricordi haver(e) speso in piu volte
 tra colori, oro et altre cose necessarie aldipinger(e) et
 adornar(e) la Nativita l sette et soldj sedici et danarj ij - 1 7 s 16 dj 11
 Et adj 15 di febraio (1513) in braccia octo et mezo dj
 drappo p(er) far(e) el mantellino alla Vergine maria spesi
 lire diciassette 1 17 s - dj -
 Et piu adi decto in veli p(er) decta gloriosa Vergine
 lire una et soldj dieci - 1 1 s 10 dj -
 Et adj decto in Trina p(er) orlar(e) el mantellino lira
 una soldj sei — 1 1 s 6 dj -
 Et adj 18 di sopradecto in oro p(er) dorar(e) la corona
 della Vergine soldj cinque — 1 - s 5 dj - ”
 [Idem, a c. 3.]

6. “+ 1517

Et piu adj decto (12 di luglio) p(er) gabella dj una
 soma dj in vetriatj della Robia - 1 - s 6 dj 8
 Et adj 20 di decto (luglio) in uno papero mandaj
 a gova(n)nj della Robia p(er) cōto dj uno s(an)cto ci ha
 facto soldj undicj et danarj diecj - 1 - s 11 dj 10”
 [Idem, a c. 7.]

7. “Et adj sopradecto (21 di luglio 1517) a govannj della

Robia lire dua p(er) conto dj lavoro hauto da luj
 porto el vecturale n(ost)ro — 1 2 s - dj -
 Et adj 5 di decto (agosto) a domenicho dipintore
 p(er) colorj ha logoro in dipinger(e) el s(an)cto Bernardo
 fece far(e) el padre Don Raphaello p(er) se soldj nove— 1 - s 9 dj - ”
 [Idem, a c. 7^t.]

8. "1517
 Et adj 10 di decto (agosto) p(er) vecture pagate
 a don philippo dj legne che mandaj al gova(n)nj
 della Robia: p(er) cōto di dua angoli che gli fo
 far(e) p(e) mettere in mezo el sacramento lira
 una et soldj quattordicj pagaj ad luj contanti— 1 1 s 14 dj -"
 [Idem, a c. 8.]

9. "Et piu adj decto (16 di Octobre) soldj cinquanta decti ad
 Angelo di polo p(er) conto dj gova(n)nj della robia equalj
 Va(n)no in conto del pagamento della tavola del Sagramēto. 1 2 s 10 dj -"
 [Idem, a c. 8^t.]

10. "Adj 19 di Novembre 1517
 Et adj 22 di decto (Novembre) lire dua a Simone
 cerchiaio sono p(er) cōto dj legne ha dato a gova(n)nj della
 robia p(er) mio conto— 1 2 s - dj"
 [Idem., a c. 9.]

11. "Adj 6 di Maggio 1518
 Ricardo come adj 13 di Novembre passato dicti st.
 8 di grano a govanni della Robia come apparisce
 allibro de ricordj a carte 9 le quale metto hora qui
 ad uscita perche nolo messe prima
 p(er) qualche bon respecto 1 8 s 16 dj -"
 [Idem., a c. 10.]

Bibl.:

Amati, s. v. Buonsollazzo; Guasti, *di Cafaggiolo*, 167 note (Doc.).

68 NATIVITY WITH SS. STEFANO E LORENZO. c. 1513. Pesca-
 cina (near Vaglia), S. Stefano. Altarpiece.

When in 1911 I sent a photographer to Pescina to reproduce this altar-
 piece he brought me word that it was no longer there. When I saw it some
 years earlier it had been removed to a location behind the high altar, only
 the predella remaining in front. Cavallucci describes the predella as ex-
 hibiting the Virgin between S. Niccolò da Bari, S. Sebastiano, S. Felicità (?)
 and S. Antonio Abate. In conversation with me he added that at the end
 were displayed the Davanzati and the Pazzi arms. The Davanzati arms
 are: *Azure*, a lion rampant *or*, and the Pazzi arms: *Azure*, two dolphins
 addorsed *or* accompanied by four (five or six) crosslets fitchy of the same.

This altarpiece was probably a votive offering of Giovanni di Niccolò Davanzati and his wife Caterina di Ghinozzo Pazzi who were married in 1512.

The altarpiece was divided into three sections by narrow pilasters decorated with garlands of triplex fruit rising from blue vases and terminating in dolphin capitals. To the left was S. Stefano patron saint of the church, clad in white tunic and wearing a mantle of blue lined violet. Face and hands unglazed. On his breast a rectangular pectoral representing Christ bearing the Cross. A similar rectangular decoration on the lower portion of the tunic represented S. Stefano preaching. Behind his head was a blue conch; below him was inscribed SA(N)CTVS STEPHANVS ~~+P~~. Above the niche, as in the altarpiece at Arcevia, was a medallion with S. Gabriele in white with sleeves of blue and green and with polychromatic wings striated horizontally.

The central relief represented the Nativity. The nude Child lay on yellow straw, S. Giovannino near him. S. Giuseppe was robed in blue edged yellow and wore a yellow mantle; the Madonna wore a tunic of violet edged yellow and a mantle of blue lined green. Faces and hands unglazed. There were present the ox and ass, and two shepherds, one with fruit, the other bearing a lamb. The stable was built of violet bricks and angels with the inscription GLORIA IN EXCELSI(S) DEO ET IN TERRA (PAX) HOMINIBVS BONAE VOLVNTATIS from Luke II, 14. In the centre above a yellow star was an angel with the inscription ANVMTIO VOBIS. At the angles a head of David crowned with a scroll inscribed LAVDATE PVERI D(OMI)N(V)M LAVDATE, and of Isaiah with ECCE VIRGO CONCIPIET (Is. VII, 14). At the base of the central relief between egg and dart mouldings was inscribed PVER NATVS E(S)T NOBIS ET FILIVS DATVS E(S)T NOBIS (Is. IX, 6).

To the right was S. Lorenzo robed in white with a mantle of green ornamented in black lined violet, edged yellow. Face and hands not glazed. His pectoral was inscribed with a picture of the Resurrection of Christ, and the rectangular decoration on the lower portion of his robe represented S. Lorenzo distributing alms to the poor. His inscription read SA(N)CTVS LAVRENTIVS. Above him was a medallion of the Annunziata, robed in violet edged yellow with a mantle of blue lined green, kneeling. In the background a white curtain.

The entablature of the altarpiece consists of an architrave ornamented with pearls and capped with a flat leaf moulding, a frieze of white cherub heads, polychrome garlands and yellow disks, and a cornice ornamented with egg and dart, channelling, bead and reel, and leaf mouldings.

Bibl.:

Burl., 118; C-M., 253 No. 306; C., s.v. Davanzati, Pazzi; Cr., 355; M., *R. H.*, 206; Litta, s.v. Pazzi, Tav. 4.

- 69** ENTOMBMENT OF CHRIST. Florence. S. Salvatore al Monte. Lunette. H., 1.30m., without, and 1.90m. with finial; W., 2.50m. Photo., Brogi, 9373.

Over the north door (interior) of the little church of S. Salvatore, formerly S. Francesco, on the hill of S. Miniato, is a lunette of the Entombment (Fig. 35), one of Giovanni della Robbia's most characteristic works. This church, much admired by Michelangelo, was built by the architect Simone del Pollaiuolo, known as Il Cronaca, through funds supplied by Castello di Piero di Bernardo di Neri Quaratesi, a wealthy friend of the Medici. Castello Quaratesi had held high official position in Florence, having been



FIG. 35.—THE ENTOMBMENT. FLORENCE, S. SALVATORE.

Prior in 1428 and both Prior and Gonfaloniere in 1441 and 1447. Late in life he became a benefactor of the monastery of S. Francesco dell'Osservanza. In 1465 he enlarged the cloister, but little was done for the church until 1487. By 1493 the walls were ready and in 1504 the church was dedicated. In 1508 Castello died and in 1509 the Università dell'Arte dei Mercatanti, to whose charge he had left the building of the church, set up an inscription on the triumphal arch of the church, "In memoria di

Castello Quaratesi edificatore di detta chiesa." The lunette of the Entombment bears his coat of arms painted on two shields held by two putti seated on either side of the flaming vase, a motive used by Benedetto da Maiano on the Porta dell' Udienna of the Palazzo Vecchio in 1476 to 1481. The Quaratesi arms: *Or*, a chief *azure* charged with an eagle *argent*, painted on the shields are now almost effaced.

The group in the lunette consists of seven figures about the dead Christ. These are from left to right Joseph of Arimathaea, two Maries, the Mater Dolorosa, S. Giovanni, the Maddalena, and Nicodemus. From the eyes of every one tears are falling, but there is no evidence of emotion as in Donatello's representations of the same subject. The figures are coloured with oil paint, not glazed.

Bibl. :

B., *Kf.*, 21; *Jahr.*, VIII (1887), 218-220; *Fl. Bildh.*, 329-331; *Fl. Sc.*, 198-200; *Denkm.*, 89, Taf. 281; Burckh., 435; Cr., 239, 328; Fabriczy, *J. k. p. K.*, XXX (1909), Beih., 34 No. 113; Geymüller, V. *Il Cronaca*, 2; S., 141, Abb. 153; Vas., IV, 448.

70 THE ENTOMBMENT OF CHRIST. Faenza. Museo Pasolini (formerly in).

Malagola mentions amongst the Robbia works at Faenza, a *Cristo morto fra le Marie*, composed of figures of two Maries supporting the sorrowing Virgin, another Mary, S. Giovanni, Nicodemus, Joseph of Arimathaea, and the dead Christ extended on a richly decorated sarcophagus, the front of which displays an escutcheon, with the letter G in Gothic characters, set within a garland. Delange mentions a similar monument dated MCCCC-LXXXVI.

Bibl. :

Argnani, 17 note 5; Delange, *Appendice all'Istor.*, 258; Frati, II No. 1; Guasti, *Cafaggiolo*, 154; Malagola, 103, 464.

71 LAMENTATION OVER THE DEAD BODY OF CHRIST. 1514-1515. Florence. Museo Nazionale, No. 64. Altarpiece. H., 2.91m.; W., 2.35m. Photos., Alinari, 2752; Brogi, 9474.

In the Via della Scala, at the corner of the Via degli Oricellari, is a building labelled "Pia Casa di Patronato pei minorenni corrigendi." Here formerly stood a hospital for foundlings established in 1313 by Cione di Lapo di Gherardo Pollini, a high official in the Arte della Lana. After the siege of Florence in 1529 the hospital came under the care of the Augus-

tinian nuns of S. Martino dalle Panche, and in 1536 became amalgamated with the Innocenti Hospital. The nuns, however, continued to occupy a portion of the building until their suppression in 1868. At that time this altarpiece (Fig. 36), which stood in a chapel in the garden of the monastery, was transferred to the Museo Nazionale.

Some indication of the history of the altarpiece is contained on its predella. On either side of the central relief of the Annunciation are the bambini in swaddling clothes—inferior by far to the bambini of the Innocenti Hospital made not so many years earlier by Giovanni's father. At the ends of the predella are coats of arms, ordinarily indicative of the donors. At the dexter end are the Accolti arms: Barry *argent* and *gules*, a bordure *azure* charged with eight estoiles *or*. Cardinal's hat above, *gules*. The Cardinal's hat refers us undoubtedly to Pietro de Benedetto Accolti who was made a Cardinal by Julius II on March 10, 1510. As we have documentary evidence that this altarpiece was made in 1514 and 1515, the arms cannot refer to the only other Cardinal of the Accolti family, Benedetto di Michele, who did not receive his appointment until 1527. Pietro was a near relative of Bernardo Accolti, prior of the monastery at the time when the altarpiece was made, and a poet much favored by Leo X, during whose Papacy many commissions fell to the lot of Giovanni della Robbia. At the sinister end of the predella are the Pollini arms: *Azure*, three mill wheels *or*, two and one, separated by a fess of the same charged with a ladder of three rungs *gules*. The ladder in this case was omitted or has been worn away. The descendant of the founder here indicated was probably Niccolò di Cione di Niccolò, one of the twelve who ruled the Arte della Lana from 1515 to 1528, or possibly his brother Girolamo who served as Gonfaloniere di Compagnia in 1521.

On the predella is set a frame exhibiting between rope and egg and dart mouldings, blue vases with S shaped handles from which rise against a white background garlands of fruit and flowers, meeting at the top in a medallion containing a white dove. The bunches are rectangular, the fruit for the most part forming triplex compositions crossed by white flowers. The bunches are separated from each other and fastened together by rectilinear, transverse ribbons.

The central relief represents the Pietà or Lamentation over the Dead Body of Christ and consists of four figures. To the left is S. Giovanni on his knees, with his right hand upholding the shoulders of the dead Christ. He is clad in green tunic edged with yellow, over which is a light blue mantle lined yellow. His eyes have yellow irises, but violet brows, lashes and pupils. The Madonna wears over a brownish tunic a violet cloak lined with green and fastened with a cherub brooch. Over her knees is the dead Christ, not so stiff as at Moulins and at Berlin, but somewhat relaxed as in



FIG. 36.—LAMENTATION. FLORENCE, MUSEO NAZIONALE.

Michelangelo's Pietà in S. Peters. The Maddalena in light blue edged yellow, with a mantle of green lined yellow kneels to the right. In the background is represented a wooden cross crudely grained, bearing the crown of thorns, capped by a *tabella ansata* inscribed ·I·N·R·I· for *Jesus Nazareus Rex Judaeorum*, which in turn is surmounted by the Pelican feeding her young from her blood, a symbol of the atonement (Evans, *Animal Symbolism*, p. 128). Above the transverse portion of the cross are the sun and moon; below, angels in green and yellow robes and with polychromatic wings, bearing a spear and a sponge. The garish sky is a brutal attempt to render the atmospheric disturbances which attended the crucifixion. Below is an extensive landscape in which we may detect in the distance Jerusalem, horsemen on a plain, the empty crosses, the empty sepulchre, and trees, with strange disregard of the laws of perspective. Giovanni was certainly not a great painter.

Documents: [Copied by Mr. Rufus G. Mather.]

1. “+ MDXIII

Giovanni dandrea della robia M° (maestro) di lavorare di terra e di rilievo de' avere fior. dodici larghi doro in oro sono perlla monta duna piatà e altre figure e un festone intorno di terra chotta bene ismaltate cholorite ellavorate nel modo efforma fumo dachordo chon detto Giovanni e nel modo efforma del disegno di dette e chosi ci promesse dachoro dar ffate dette ffigure per detto preg(i)o per insino per tutto il mese daghosto 1514 le quale figure s'anno a mettere nellortto di questo ispedale in uno tabernacholo nuovamente fatto levato dal giornale segnato m c. 112, lire 84 s- d- ”

[Archivio della Spedale degli Innocenti: Scala di Firenze, Serie III, num. 36. Libro di Debitori e creditori, Segnato M, dal 1509 al 1526. c. 82.]

Note. The few archives that remain of the Hospital established by Cione Pollini are now preserved with those of the Innocenti Hospital.

2. “+ MDXIIIJ

Giovanni dandrea della robia di chontro de dare fiorini quatro doro in oro larghi e soldi quatro piccholi levati dal giornale segnato m c. 113 l 28 s 4 d- E dde dare addi xv di settenbre 1516 lire nove et soldi dieci per lui e di sua volonta a bernardo chaponi per una promessa fattagli per il detto giovanni della robia porto

bernardo di L° (Lorenzo) Chapponi chonttro
levati dal giornale segnato m c. 160 1 9 s 10 d -
E dde dare addi xv di settenbre 1515
lire sedici porto giovanni detto di
chontro per parte della chagione di
chontro Cam(erario) L(orenzo) c. 2 1 16 s- d -
E dde dare adi xij di dicenbre 1515
forini uno doro in oro porto G. detto
di chonttro Cam. L(orenzo) c. 6 1 7 s- d -
E de dare adi xv di dicēbre lire sei
soldi cinque per ogni resto delle figure
aute da luj per il tabernacholo
dellorto Cam. L(orenzo) c. 6 1 6 s 5 d -
E de dare adi per insino primo di
dicenbre lire dicassette soldi uno
porto giovannj detto di chontro per
ogni resto delle dette figure del ta-
bernacholo dellorto per ora si disse in questa partita per resto Cam.
L(orenzo) c. 4 1 17 s 1 d -
1 84 s o d j o

[Idem, c. 82.]

Bibl.:

B., *Kf.*, 18, 24; *Jahrb.* VIII (1887), 220-221; *Fl. Bildh.*, 333; *Fl. Sc.*, 200; *Burl.*, 111; C-M., 216 No. 67; Ciacconius, III, col. 290-295, 477-478; C., s.v. Accolti, Pollini; Cr., 238-239, 328; M., *D. R. A.*, 119, Fig. 49; R. H., 211-213; Poggi, *Burl. Mag.*, XXVIII, 129 note 4 (Doc.); R., *D. R.*, 246-247; *Sc. Fl.*, IV, 57, 60; Richa, III, 327-351; Rosselli, II, c. 879; Supino, 450 No. 64; Vaughan, 164-166.

72 LAMENTATION OVER THE DEAD BODY OF CHRIST. Boston. Collection of Mrs. John L. Gardner. Altarpiece. H., 2.40m.; W., 1.60m. Photo., T. E. Marr, Boston.

This altarpiece (Fig. 37) was formerly in the collection of the Rev. Dr. Nevin, Rome. It was probably made for a country Dominican church, as we may infer from the half figures of S. Antonio Abate (a favorite with rustics) and S. Domenico in the predella. Between them is an elongated tabella ansata inscribed:

VO VOS ▶ OMNES QVI ▶ TRA(N)SITIS ▶ PER VIAM ▶ ATEND
(I)TE
ET ▶ VIDETE ▶ SI EST ▶ DOLOR ▶ SIMILIS ▶ SICUT DOLOR
MEVS.



FIG. 37.—LAMENTATION. BOSTON, MRS. GARDNER'S.

The inscription, except for the insertion of the word *similis*, is taken from the Lamentations of Jeremiah I, 12. The baluster in the centre was probably inserted to hide the juncture of the two parts of the predella.

This altarpiece is a variant of Giovanni's Pietà now in the Museo Nazionale No. 64. The central group is doubtless by Giovanni's own hand. The types are the same as in the Florentine example, but the composition is more freely conceived, the body of the dead Christ being more relaxed and more livid in colour. The colouring of the draperies are also slightly changed.

The framework was probably left to an assistant as it is cruder in workmanship and shows changed proportions. So was doubtless the background. The pelican is omitted, the inscription is painted only, the sun and moon are vertical not inclined, the cross is broader, the angels of the new type carry a sudarium as well as the spear and sponge, the skull and cross bones are introduced beneath the cross, the landscape is quite differently conceived, and finally every figure in the relief, whether important or unimportant is given a halo.

Bibl. :

M., *D. R. A.*, 119-120, Fig. 48.

73 PIETÀ. New York. Gallery of E. F. Bonaventura (in 1912). Altarpiece. H., 0.80m.; W., 0.75m. Photo., Private.

This is an abbreviated variation (Fig. 38) of Giovanni's Lamentation in the Museo Nazionale, No. 64. The Madonna wears a yellow halo, a violet tunic, a blue mantle lined green, and yellow socks. The Christ, in relaxed position across her knees, has a violet and yellow halo, and a violet loin cloth. The cross is suggested behind the Madonna and the hill of Calvary crudely represented. Below is the usual inscription :

O VOS OMNES · QVI · TRANSITIS · PER VIAM · ATTENDITE ·
ET · VIDETE · SI EST · DOLOR · SICVT · DOLOR MEVS .

The punctuation marks are reduced here to simple dots.

The fruit and flower frame, broad and heavy, is not subdivided into conventional bunches. The garlands originate at the top and fall to left and right. Besides the usual grapes, pine cones, apples, lemons, and pomegranates one sees here a sliced cucumber, green almonds, bean pods, walnuts, and flowers.

Bibl. :

M., *D. R. A.*, 120 Fig. 50.



FIG. 38.—LAMENTATION. NEW YORK, BONAVENTURA'S.

- 74** PIETÀ OR LAMENTATION OVER THE DEAD BODY OF CHRIST. Berlin. Kaiser-Friedrich Museum No. 112 (I, 160). Statues. H., of Madonna, 1.10m.; W., of group 2.30m. Photo., Private.

This group (Fig. 39), acquired by the Museum in 1887 from the owner of a Villa near Florence, was originally in the Monastery of the Cappuccini. The figures are not glazed but painted in oil. The Madonna holding across her knees the stiff body of Christ recalls the group at Moulins and enables us to restore the full composition of that group. In type, however, neither the Madonna, the S. Giovanni nor the Maddalena are closely enough related to Giovanni's works to be certainly attributed to his own hand. When the group stood in the church of the Cappuccini we may well believe from analogy of the group at Moulins that it stood on a predella inscribed O VOS OMINES, etc.



FIG. 39.—LAMENTATION. BERLIN, MUSEUM.

Bibl. :

B., *Jahr.* VIII (1887), 217-223; *Ital. Pl.*, 95; *Denkm.*, 80; Taf. 282; *Fl. Bildh.*, 332, Fig. 175; *Fl. Sc.*, 197, Pl. 84; Cr., 239, 327; Fabriczy, *Jahr.*, XXX (1909), *Beih.*, 22-23; *Mertens*, I, No. 35; Schottmüller 49, Abb. 112; S., 142, Abb. 155.

75 LAMENTATION OVER THE DEAD BODY OF CHRIST. London. Victoria and Albert Museum, No. 8882-1862. Group of statues. Photo., Museum.

From the Gigli-Campana collection, a composition, as at Moulins and in the Berlin Museum consisting of the Madonna bearing across her knees the



FIG. 40.—LAMENTATION. LONDON, VICTORIA AND ALBERT MUSEUM.

stiff body of Christ, with S. Giovanni supporting his head and the Maddalena his feet (Fig. 40). Unglazed and unpainted. The types appear to be Giovanni's although more animated than usual. A new motive is found in the Madonna's raising the lifeless hand of the Christ.

Bibl. :

B., *Jahr.*, VIII (1887), 219; *Fl. Bildh.*, 330; *Fl. Sc.*, 199; Fabriczy, *J. k. p. K.*, XXX (1909), 45 No. 173.

- 76** THE KNEELING MADDALENA. London. Victoria and Albert Museum. Statue. H., 0.95m.

Almost a replica of the Maddalena in the unglazed Pietà in the same museum.

Bibl.:

B., *Fl. Bildh.*, 331; *Fl. Sc.*, 199; Robinson, 109, No. 4499; Fabriczy *J. k. p. K.*, XXX (1909), 45 No. 174.

- 77** LAMENTATION OVER DEAD CHRIST. Fiesole. La Doccia (Villa Cannon).

In 1414 Niccolò Davanzati erected below Fiesole a retreat for Fra Francesco da Scarlino, who in turn raised the funds for the church which was dedicated to S. Michele Arcangelo. In 1486 the Frati Minori Osservanti came into possession, established a monastery and chapel in the wooded estate and retained control until their suppression in 1808. The monastery is now the Villa Cannon.

On the road leading to the monastery was once an altarpiece representing the Lamentation over the dead Christ. It is now gone, but in 1869 D. Maccio described it as representing the Virgin Mary seated by the cross carrying on her lap the dead Christ between S. Francesco and S. Michele Arcangelo. This description suggests a composition like that in the Montedoglio Chapel at La Verna or at S. Salvatore al Monte, perhaps of simpler character. Its present whereabouts is not known.

Bibl.:

Burl., 114; Carocci, I, 111-112; C-M., 233 No. 177; Maccio, 30.

- 78** LAMENTATION OVER THE DEAD BODY OF CHRIST. La Verna. Monastery. Cappella Montedoglio. Altarpiece. H., 3m.; W., 2.15m. Photos., Alinari, 9825a; Agostini, 576.

In the loggia between the Chiesa Maggiore and the Stimato is found the Cappella Montedoglio known also as the Cappella della Pietà. The chapel was begun by Conte Francesco Montedoglio in honour of his patron saint S. Francesco in 1532 and completed after his death by his wife Alessandra. It is adorned with the altar of the Pietà or Lamentation over the Dead Body of Christ (Fig. 41).

The central group of S. Giovanni, the Madonna, the Dead Christ, and the Maddalena are almost a replica of Giovanni della Robbia's Pietà of the year 1514 now in the Museo Nazionale, No. 64. The body of Christ is

slightly more relaxed, but all the types remain the same. S. Giovanni is robed in blue with mantle of violet-brown lined green, the Madonna wears a blue mantle over a violet brown robe, the flesh of the Christ is a livid green, while the Maddalena is in yellow with mantle of green lined blue. Behind them stand S. Francesco in light gray, S. Michele holding his sword,



FIG. 41.—LAMENTATION. LA VERRA, MONASTERY.

S. Antonio of Padua also in gray, and S. Girolamo in brown lined green. In the background is an extremely ill proportioned cross inscribed **I N R I** on a scroll and scourges hanging from either end of the cross. It may be noted also that the golden sun and silver moon, with their hard, spike-like rays, have no sympathy with the scene of sorrow portrayed below.

The frame is composed, as Giovanni might have directed it, with polychromatic garlands in triplex bunches separated by fluttering ribbons rising from blue dolphin handled vases decorated with scales, interlacings and godrons. The predella consists of five reliefs separated by pilasters decorated with candelabra. The terminal reliefs contain the Montidoglio arms: *Argent*, an eagle displayed *azure*. The central reliefs represent the

Annunciation, the Nativity, and the Adoration of the Magi. The Annunciation is manifestly influenced by Benedetto da Maiano's composition in the church of Montoliveto, Naples.

Bibl.:

Beni, 360; C-M., 256 No. 326; Cr., 358; M., *Sc. Mag.*, 1893, 697; *R. H.*, 287-288; *Mencherini*, 70, 134-136; *R., D. R.*, 247; *Sc. Fl.* IV, 60; *Vas.*, II, 198.

79 LA MADDALENA. Boston. Museum of Fine Arts. Half figure. H., 0.35m. Photo., Private.

This was once part of a statuette of the Maddalena like that which Agnolo di Polo made in 1495 for the Ospedale della Morte at Pistoia; but less Verrocchiesque and almost certainly from the hand of Giovanni della Robbia (Fig. 42). She once carried a box of ointment. This has now broken away and only the book remains. Both symbols are borne by La Maddalena in the Pulci Chapel altarpiece in S. Croce, but here the type is less gracious, more akin to the Maddalena in the Entombment lun-



FIG. 42.—LA MADDALENA. BOSTON, MUSEUM OF FINE ARTS

ette in S. Salvatore al Monte. Like the latter it was unglazed, although originally it may have received a coating of oil paint. It came to the Museum from the collection of the late Charles C. Perkins.

Bibl. :

M., *D. R. A.*, 120 Fig. 51.

80 LA MADDALENA. London. Victoria and Albert Museum. Bust. Photo., Thompson.

Unglazed bust. Similar to the unglazed La Maddalena in half figure in Boston Museum of Fine Arts.

81 S. MARIA MADDALENA. Paris, Heilbronner Galleries. Statuette. H., 0.84m.; W., 0.50m.

Nudes unglazed. Tunic green,, with neck border and sleeve bands unglazed, girdle blue; mantle brown lined yellow. She holds a box in her left hand, her right is against her breast.

82 THE IMMACULATE VIRGIN AND SAINTS. 1514. Poggibonsi (near). S. Lucchese. Altarpiece H., 3.36m.; W., 2.25m. Photo., Lombardi, 1778.

This altarpiece (Fig. 43) in a church named S. Lucchese near Poggibonsi, in general construction follows that at S. Medardo, Arcevia. It issued from Giovanni della Robbia's studio one year later.

The predella indicates that it was presented by Daddo di Tommaso di Simone Calcagni and his wife Tommasa di Gabriele Riccobaldi, since at the dexter end are the Calcagni arms: *Argent*, a hound salient, *azure*, collared *gules*, and at the sinister end the Riccobaldi arms: *Vert*, three estoiles *or*, 2 and 1, divided by a fess of the same. Daddo Calcagni was married to Tommasa Riccobaldi in the year 1503. Besides the coats of arms the predella has reliefs representing (1) S. Francesco receiving the stigmata, (2) S. Bonaventura with staff and book, cardinal's hat and mantle adorned with cherub heads, (3) the Annunciation, (4) S. Lodovico da Tolosa, with staff and book, in a mantle adorned with fleurs-de-lys, and (5) S. Antonio of Padua preaching to the fishes. These saints were specially cherished by the Osservanti.

The figured decoration of the altarpiece relates to the Immaculate Conception of the Virgin. In the central niche is S. Anna, robed in brownish violet, with mantle of blue lined green, presenting the immaculate infant



FIG. 43.—THE IMMACULATE CONCEPTION. POGGIBONSI, S. LUCCHESI.

Virgin arrayed only with a golden crown and necklace. She stands on a pedestal adorned with sphinxes and garlands with a *tabella ansata* inscribed:

QVI ELVCIDANT ME
VITAM ETERNAM
HABERVNT +

The sides of the niche are decorated with the cube pattern, as at Arcevia, and its background with the familiar Robbia tile pattern. The conch contains an image of God the Father blessing and holding an open book inscribed A Ω surrounded by brownish violet and blue winged cherubs. It has a coffered vault and an archivolt adorned with fruit garlands meeting at the top.

To the left is S. Francesco robed in greenish gray, holding a yellow cross, a book and a scroll inscribed: VIRGO ALT(ISSIMA) REGINA POL(O)R(V)M CAPE VOTA PRECANTIS. He is somewhat older than the S. Francesco in the altarpiece of the Last Judgment at Volterra. Above him, separated by a Greek maeander is a medallion framed in egg and dart moulding with cherub heads at the four angles. In it is a polychromatic bust of S. Ambrogio holding a scroll inscribed

·HEC·EST·VIRGA·IN·QVA·NEC·NODVS
ORIGINALIS·NEC·CORTEX·VENIALIS·CVLPE·FVIT

This inscription is attributed to S. Ambrogio in the altarpiece of the Immaculate Conception in the Pinacoteca at Empoli.

To the right is S. Antonio of Padua robed in gray holding a violet flame, a book and a scroll inscribed

∫CVNQ(VE)·TVO·NATO·SIS·MEMOR·
ALMA·SVI +

Above the niche in which he stands is a medallion with a bust of S. Agostino, in polychromatic episcopal robes, holding a scroll inscribed:

∫SVP(ER) CVNCTOS·RESERVASTI·
EAM·AB OMNI·LABE·PECCATI·

The four pilasters are similarly decorated with grotteschi—a new arrangement of patterns used already by Giovanni della Robbia. On one the date remains AN(N)O·S(ALVATORIS)·M·D·XIII.

The entablature is elaborately decorated as elsewhere in Giovanni's works, the frieze of grotteschi as in the Madonna della Cintola at S. Giovanni Valdarno, and the architrave and cornice as at Lamporecchio (1524). Above the entablature the praise of the Virgin is continued by (1) putti playing on the tambourine, cithara, pipe, and psaltery and (2) by David and Solomon with scrolls inscribed

QVERETVR PECCATA ILLIVS
NO(N) INVENIETVR + (Ps. X, 15)

and

TOTA PVL CRA · ES · AMICA

MEA · ET MACVLA NO(N) EST IN TE (Song of Solomon, IV, 7).

In the lunette framed by cherubs is represented the last of the glorious mysteries—the Coronation of the Virgin. God the Father, in violet brown with mantle of blue lined green places a golden crown on the head of the Virgin who is robed in brownish violet with a mantle of pure white lined with green. Above the lunette is a blue vase filled with fruit. The surrounding background consists of the Robbia tile pattern beneath loops of a mustard yellow curtain here set upside down.

Bibl.:

B. J., 95-96; B., *Kf.*, 19, 25; *A. S. A.*, II (1889), 2, Note 1; Brogi, *Inv.* 420-421; C-M., 244 No. 238; Cr., 352; M., *R. H.*, 214; Del Migliore, Ms. in Bibl. Magliabec. Classe XXVI, Cod. 131, c. 139; Prioristà Ridolfi, s.v. Calcagni; Vas., II, 198.

- 83** S. ANNA HOLDING THE MADONNA AND CHILD. Berlin. Kaiser-Friedrich-Museum, old No. 134. Statuette. H., 0.47m.

This polychromatic statuette was acquired in 1828 from the Bertholdi collection and is not mentioned in Fraulein Schottmüller's catalogue. Anna wears a violet mantle edged with yellow. On her lap is seated the Madonna in violet robe edged yellow and mantle of blue lined green. The nude Child is seated on a yellow cushion. Nudes unglazed.

Bibl.:

Bode and Tschudi, 44 No. 134; C-M., 262 No. 362; Cr., 333; Tieck-Gerhard, No. 628; Tieck, 81.

- 84** CHERUB HOLDING TAMBOURINE. Florence. Galleria Buonarroti. Statuette. H., c. 0.50m. Photo., Alinari, 3537.

This musical cherub (Fig. 44) may have been designed for the summit of some altarpiece and could have occupied a position similar to that of the flute playing putto at S. Lucchese near Poggibonsi, or possibly it was intended as an independent genre figure, in which case he could have been seated more comfortably than on the console now used for this purpose in the museum. His eyes have linear black upper lashes and large pupils with no irises.

Bibl.:

Cr., 340.



FIG. 44.—MUSICAL CHERUB. FLORENCE, GALLERIA BUONARROTI.

- 85** TWO GARLAND BEARING PUTTI. Lucca. Museo Civico. Statuettes. H., 0.60m. Photos., Alinari, 8361-8362.

These two seated putti (Figs. 45, 46) were long conserved in a building belonging to the Dominican monastery at Lucca, which was used as a store house for the archives of the Notaries. They were possibly designed to decorate the top of some large altarpiece. They are not reclining as in the case of the ciborium in SS. Apostoli or the lavabo in S. Maria Novella, but seated back to back, probably on either side of a vase as on the lunette of the altarpiece at S. Lucchese, Poggibonsi.

They show ruffled and flat golden hair, the irisless eyes and rings of fat on legs and arms, signs of Giovanni's modelling. The altarpiece for which these were designed must have been one of his masterpieces.

Burl., 67, C-M., 236 No. 195; S., 143, Abb. 163.

- 86** MADONNA DELLA CINTOLA AND SAINTS. c. 1514. S. Giovanni Valdarno. Oratorio della Madonna della Grazie. H., 2.85m.; W., 2.80m. Photo., Alinari, 9841.

Over the entrance door of the Oratorio delle Madonna, founded in 1484 is an Assumption by Giovanni della Robbia, which dates from about 1514



FIG. 45, 46.—GARLAND BEARING PUTTI. LUCCA, MUSEO CIVICO.

(Fig. 47). It was probably the joint gift of Bartolommeo di Rosso Buondelmonti and of Jacopo Salviati. At the dexter end of the predella are the Buondelmonti arms, here displayed: *Per fess azure* (in chief), and *argent* (in base), a cross *gules* on a mount of six tops *azure*. The Salviati arms at the sinister end of the frame are: *Argent*, bendy *bretisse gules*. Both Bartolommeo and Jacopo were relatives of the Pope. After Leo's triumphal entry into Florence, Nov. 30, 1515 Jacopo Salviati had the right to display in his arms a Medici palla and the letters L X. The rest of the predella is filled with *groteschi*—the same composition repeated five times—of the pattern used in the frieze of Giovanni's altarpiece at S. Lucchese near Poggibonsi.

In a recess or niche the Madonna is seen in a rayed mandorla, which is supported by four angels or archangels clad in blue, green, violet and yellow and with polychromatic wings (the colours horizontally striated). She is robed in lilac with a mantle of pure white lined green, and wears a large cross hanging from her neck. Cherubim above, below, and at either side. Below her in a landscape, partly plastic, chiefly painted only, is a sarcophagus panelled blue with yellow rosettes and filled with lilies and roses. In front of it on their knees are S. Giovanni Battista, patron saint of the town, in yellow haircloth and violet lined green mantle, S. Tommaso robed in green with violet mantle, awaiting the descent of the girdle, and S. Lorenzo, patronymic saint of the then reigning Lorenzo di Medici, in diaconal robe of green elaborately ornamented with palmette and scrolls, holding a book and a green palm branch. Near S. Lorenzo is a black gridiron.

The frame of the niche, on its inner face, displays at the top the out-

spread arms of God the Father, the Holy Dove separated by cherub heads from musical angels with tambourines, cymbals, pipes, or wreaths, and arrayed in yellow, violet or green. On its outer face, between a guilloche and egg and dart moulding, there spring from a blue vase on each side gar-



FIG. 47.—MADONNA DELLA CINTOLA. S. GIOVANNI IN VALDARNO.

lands of rectangular, triplex bunches of fruit, flowers, and wheat, separated or fastened by blue ribbons tied in horizontal bow knots, against a white background.

Bibl.:

B. J., 82; Burl., 117; C-M., 250 No. 283; C., s.v. Bondelmonti, Salviati; Cr., 354; M., *R. H.*, 195-197; Demmin, 219; Litta, II, s.v. Buon-delmonte, Tav. 11; von Rumohr, II, 296 note.

87 FOUR ANGELS SUPPORTING A MANDORLA. Cologne, Kunstgewerbe Museum. Lunette.

The Madonna della Cintola at S. Giovanni in Valdarno was the prototype from which the lunette at Cologne is an abbreviated study. The frame

is similarly constructed with egg and dart and guilloche mouldings enclosing garlands of triplex bunches of fruit and flowers separated by transverse ribbons and rising from blue vases. Against a blue sky appears a yellow mandorla or gloria radiata from which the Madonna has been abstracted. She could be restored, however, from the lunette at S. Giovanni. Here also at the top and base of the mandorla is a cherub head, and between them four Verrocchian supporting angels with horizontally striated wings and garments of blue, green, yellow and violet. Evidently from Giovanni's atelier about 1514.

Bibl.:

Cr., 336; Fabriczy, *A. S. A.*, III (1890), 162; Springer, III, 71, Fig. 83.

88 MADONNA DELLA CINTOLA. Volterra. Seminario a S. Andrea in Postierla. Fragment of altarpiece. Photo., Brogi, 13045.

These almost unnoticed fragments (Fig. 48) are from an altarpiece said to have been presented to the monastic church of S. Andrea by some descendant of Guelfuccino Mannucci of Volterra who was a great benefactor of this Olivetan monastery in the year 1417, as is recorded on a tablet beneath his portrait in the sacristy of the church. Beneath the relief is a medallion containing the Mannucci (or possibly the Pulci) arms: *Argent*, three pallets *gules*.

The central composition should be restored after comparison with the altarpiece at S. Giovanni Valdarno by the addition to the foreground of two kneeling saints, possibly S. Andrea and the patronymic saint of the donor, a landscape background and an appropriate frame. As at S. Giovanni Valdarno the supporting angels are robed in blue, green, violet and yellow; the Virgin's mantle however, is not pure white but covered with Robbia pavement pattern. S. Tommaso, robed in blue edged yellow with a mantle of violet lined green, recalls in type the archangel Gabriele in the Annunciation of the Casa Sorbi, Florence. Faces and hands of all the figures are unglazed. The white sarcophagus is panelled in blue and decorated with yellow rosettes.

Bibl.:

C., s.v. Mannucci, Pulci; M., *R. H.*, 197; Repetti, V, 819; Ricci, *Volterra*, 143, 145.

89 THE ASSUMPTION OR THE MADONNA IN GLORY. Ashbridge Park, Apsbridge House. Lord Brownlow. Lunette. W., 1.85m. Photo., The Connoisseur.

This lunette represents the Madonna in a mandorla radiata of mustard yellow. Two cherubs only, one above, one below. Two supporting angels.



FIG. 48.—MADONNA DELLA CINTOLA. VOLTERRA, S. ANDREA.

All figures are white against blue background. The angels may have been cast from the same mould as those at S. Giovanni Valdarno, but the Madonna is different, more like the Madonna in Glory of the Campo Santo at Pisa. She sits with folded hands on a throne of clouds and is not letting down a girdle. There is no S. Tommaso below.

The frame consists of pendent garlands of fruit and flowers arranged in a series of contiguous, triplex bunches. At the top is a coat of arms, quartered (1) and (4) *vairy, gules and argent*, (2) and (3) *argent*, a rod bendwise, or beribboned *azure*. Mr. R. G. Mather writes that (1) and (4) may be the arms of the Tori family of Siena (Blasone Senese, III, 52).

Bibl.:

Gregory, *The Connoisseur*, XIII (1906), 4, 7; M., *R. H.*, 197.

90 THE TEMPTATION OF ADAM. 1515. Baltimore. Collection of Mr. Henry Walters. Rectangular altarpiece. H., 2.70m.; W., 2.08m. Photo., Private.

In 1884 this altarpiece (Fig. 49) was in the hands of a Florentine dealer, Angelo Capelli, in the Via Borgo Ognissanti. Then it figured in the Lelong collection, Paris, until Dec. 1902 when it was purchased by Mr. Walters. What its history may be is unknown, except so much as may be inferred from the monument itself. The inscription suggests a change of purpose. We may presume that it was originally intended to bear only the trivial rhyme ADAM PRIMVS HOMO DA(M)NAVIT SECMVLA (sic) POMO, but, as an afterthought, was made a memorial of the triumphal entry of the Medici Pope Leo X into Florence and the inscription added in another hand,

▷ LEO ▷ X ▷ PON(TIFEX) ▷ MAX(IMVS) ▷ INGRES(S)VS ▷
EST ▷ FLORENTIA(M) ▷ XXX ▷ D(IE)

We note that Leo X is written Leo X^m (for Decimus), and that the final word was probably intended for DIE, here represented by the letter D containing the letter P. It may be recalled that the triumphal entry of Leo X into Florence occurred on the 30th day of November 1515. Unfortunately space was insufficient for the date in full.

The predella appears to have been designed after the change in purpose, for it contains, in the centre, the Papal tiara and a gold and silver key above a shield containing the Medici arms, *Or*, six balls, one *azure*, five *gules*, in orle; at the dexter end is the Buondelmonti (?) stemma; *Azure*, a mount of six tops *or* surmounted by a cross *gules*; at the sinister, the Salviati stemma: *Argent*, bendy bretisse *gules*, in chief are the letters L and X *gules* between a palla *azure*, a badge of honour presented to Jacopo Salviati



FIG. 49.—THE TEMPTATION. BALTIMORE, WALTERS' COLLECTION.

who was then Gonfaloniere. Similar honours are found on the Spina, Otaviani and other arms. The two donors appear to have been Bartolommeo Buondelmonti and Jacopo Salviati.

Bartolommeo di Rosso Buondelmonti married Alessandra daughter of Guglielmo de'Pazzi and of Bianca di Piero de'Medici in 1483 and in 1489 paid Andrea della Robbia for a lunette now in the Museo dell'Opera del Duomo. The Salviati here indicated was probably Jacopo Salviati whose mother Lucrezia de'Medici was the Pope's sister, and who himself was the recipient of many favors from the Pope. His son Giovanni was made a cardinal in 1513.

The central composition of Adam and Eve in the Garden may have been inspired by Albrecht Dürer's well known print of 1504 which was copied in Italy by Marcantonio in 1510 or 1512. The introduction of a white dove, green parrot, yellowish squirrel, and dark coloured owl and blackbird suggest the compositions of Giovanni della Robbia. The Eve, with yellow hair is quite as Giovanni might have designed her, but the Adam is more advanced in modelling and his head more classic in type than we should have expected. His right arm appears to be modern. His eyes are coloured in violet, the irises being left white. He is very different in type from the Adam which Giovanni designed for the Certosa. The female head of the serpent is however essentially the same in both cases.

The mouldings, pilasters, and decorations of the predella may be paralleled in Giovanni's works. The frame of the central relief appears unfinished. Originally, as in the Casa Sorbi relief, it probably had at the top a frieze corresponding to that of the sides. These are composed in alternately long and short panels decorated with bunches of fruit dos-a-dos or with yellow rosettes on blue ground, a reflection of Andrea's composition in the vault of the Cathedral porch at Pistoia (1505). The yellow outlines of the frame are also characteristic of Giovanni's atelier.

NOTE.—The date Nov. 30, 1515 given by Vaughan, Roscoe and others is the date usually given for the triumphal entry of Leo X into Florence. Mr. Rufus G. Mather, however, sends me the following quotation from a Barberini Ms. in the Vatican which gives the date as Dec. 13, 1515. The citation is interesting as explaining how a Salviati came to have the Medici palla and the letters L and X in his coat of arms.

Bibl. Vat. Fondo Barberino, Lat. No. 5002. Memorie per la Storia Fiorentina-Anonimo. p. IV.

"1515. Addi 13 Dice(m)bre entrò in fir(en)ze Papa Leone con 18 Card(ina)li, e molti Principi secolari e ecclesiastici con tutta la corte di Roma p(er) la Porta a S. P. Gattolini con gra(n)d(issi)ma pompa, e honore, ando a S. M. del fiore, e si ritirò alla sua habitazione a S. M. Novella; et il terzo giorno si partì p(er) Bologna p(er) ricevere il Re di fra(n)cia che veniva p(er) renderli obidienza. E il 22 d(ett)o tornò a fire(n)ze et il giorno di Natale cantò la Messa in S. M. del fiore e dette la sua Arme al Gonfaloniere e lo fece Conte Palatino, e anco li suoi successori, et alli Sig(no)ri Priori dette una palla della sua Arme, e concesse privelegii de Conti Palatini a tutti li Podestà di firenze. Stette in firenze sino a febbraio, che si partì p(er) Roma li 8

febb(rai)o 1515, dove giunto concesse p(er) sue Bolle alla Republica che potesse porre le Decime sopra li Beni ecclesiastici."

Bibl. :

Ancisa, MM., c. 465; C-M., 230; C., s.v. Buondelmonti, Salviati; P. de Grassis, quoted by Roscoe, I App. I, II; Lelong, 31; Litta, Buondelmonti; M., *D. R. A.*, III-III6, Fig. 45; Vaughan, 144; Roscoe, I, 33-37.

- 91** A MIRACLE BY S. BENEDETTO (?). Florence. Museo Nazionale, No. 54. Rectangular. H., 0.86m.; W., 1.15m.

This rectangular relief is said to represent a miracle by S. Benedetto. It does not suggest any of the compositions representing the life and miracles of S. Benedetto, as listed by Mrs. Jameson, in her *Legends of the Monastic Orders*, pp. 18-24. S. Benedetto, is moreover, usually robed either in black or altogether in white. Here is to be seen a monk clad in a white tunic and black mantle—the Dominican costume. He is accompanied by two acolytes, one carrying bread, the other a fiasco of wine. These emblems are about to be presented to a knight, in pale blue with a green cloak, attended by armed men and a woman. Their faces are glazed in flesh tones. The sky is light blue. The relief is framed with garlands of fruit separated by bows of blue ribbon. At each angle is a yellow rosette. The conventions are those of Giovanni della Robbia.

Bibl. :

Burl., III; Cr., 339; Supino, 448 No. 54.

- 92** THE VISION OF S. BERNARDO. c. 1515. Rome. Vatican. Sala Borgia. Round-headed relief on console. H., 1.22m.; W., 0.70m. Photo., Brogi, 16411.

This composition (Fig. 50) is based on Filippino Lippi's Vision of S. Bernardo in the Badia. The wearied Saint was writing his homilies on a rustic desk when the Blessed Virgin, the subject of his writings, appeared before him and strengthened him. The poses of the saint, the Virgin and of the four angels are essentially the same in the relief and in the painting. Behind the saint may be recognized the Devil in a cave, and on the rocky background a dove, a stag, and squirrels. A grove of conifers against the blue sky completes the landscape. The angels clad in violet, blue, yellow and white with their horizontally striated wings are such as Giovanni della Robbia was accustomed to portray. The Virgin, as we might expect, is robed in violet edged yellow and wears a mantle of blue lined green. S. Bernardo, the patron saint of the Cistercians, is robed in white. The book



FIG. 50.—THE VISION OF S. BERNARDO. RÔME, VATICAN.

before him is inscribed ECCE VIRGO. Another book opened against the rocks displays the text from Isaiah VII, 14 and Luke I, 31, ECCE VIRGO CONCIPIES ET PARI(E)S FILIVM (ET) VOCABIS NOMEN (EIVS IESVM). As these words were spoken by the angel of the Annunciation, S. Bernardo may be presumed to be writing his homily *De Beata Maria Vergine* (Migne, Patr. No. 691).

The frame shows within egg and dart and rope mouldings a garland

composed of triplex bunches of fruit separated by transverse blue bows of ribbon and terminating in a medallion with the monogram Y H S.

The console with blue cornucopias of polychromatic fruit and wheat enclosing a wreath with coat of arms is not unlike the console of the tabernacle dated 1515 in the same apartment of the Vatican. The coat of arms: Per fess *gules* (chief) and *or* (base) may be either that of the Paoli of Siena or of the Simonetti or Benozzi families of Florence.

Bibl.:

Cr., 353; Farabulini, *Atti di Accad. Rom. pont. di archeologia*, Vol. IX; Jameson, *Leg. Mon. Orders*, 144; M., *R. H.*, 173-174.

- 93** SEATED MADONNA AND CHILD. Prague. Collection of Herr Adalbert von Lanna. Tabernacle. H., 1.18m.; W., 0.65m. Photo., Sale Catalogue.

The prototype of this Madonna was formerly in the von Beckerath Collection, thence passed to the Berlin Museum, No. 72 (I. 2939). The Prague example (Fig. 51), like that in the Victoria and Albert Museum, is a subsequent replica. It was apparently executed in Giovanni's atelier, as is indicated by the frame similar to that of the Vatican tabernacle of 1515. Beneath the central relief is a tablet inscribed

♪ REGINAM ♪ VENERARE
POLI ♪ REGEMQ(VE) ♪ PRECA(N)DO
POSTQ(VAM) ♪ PRECES ♪ TVVM
CARPE ♪ VIATOR ♪ ITER +

Bibl.:

M., *L. D. R.*, Nos. 117-120; Sammlung Lanna, II, 76 No. 581, Taf. 40.

- 94** MAGALOTTI CIBORIO. c. 1515. Florence. Museo Nazionale, No. 77. H., 2m.; W., 0.82m. Photo., Alinari, 2779; Brogi, 9502.

This ciborio (Fig. 52) is representative of a series which emanated from the atelier of Giovanni della Robbia. It came in 1868 from the house of the Fathers of the Oratory of S. Filippo Neri, an annex to the church of S. Firenze. It of course antedates the Oratory, founded only in 1624 by Pietro Bini. Filippo Neri himself was not born until 1515.

The console between two blue cornucopias of fruit, flowers, and wheat, contains a wreath of fruit enclosing a shield with the combined arms of Filippo Magalotti and of Cassandra di Giuliano Maria di Jacopo Rinuccini,



FIG. 51.—MADONNA. PRAGUE, VON LANNA COLLECTION.

who were married on Oct. 15, 1506. The dexter arms are those of the Magalotti family: Barry *sable* and *or*, in chief *gules* LIBERTA(S) *or*. The sinister arms are those of the Rinuccini: *Argent*, a bend fusilly *azure*, in chief a label *gules*.

Above the console enclosed in an architectural moulding is a *tabella ansata* (the Disk enclosed in a fruit garland in the centre) probably once inscribed *Hic est panis vivus qui de celo descendit*. Above this two pilasters adorned with heavy bunches of fruit from blue dolphin handled vases

frame in the sportello disclosed by two curtain lifting angels who admit the Holy Dove, who pours out yellow tongues of fire. The Papal tiara beneath the vault is unusual. We are tempted to think that it may reflect the Florentine pride in Leo X, who made his triumphal entry into Florence in 1515. A similar ciborio in the Borgia apartments bears the date 1515.



FIG. 52.—MAGALOTTI CIBORIO. FLORENCE, MUSEO NAZIONALE.

The entablature is decorated with the cherub and garland and disk frieze, above which is Giovanni's customary lunette with the Christ Child on a yellow chalice adored by angels.

NOTE.—The exact date of the marriage of Filippo Magalotti to Cassandra Rinuccini, Oct. 15, 1506, is found in the Fondo Barberino Cod. Lat. 2672. Sec. XVII, *Familiae Florentinae alphabetico ordine dispositae*, p. 119. Copied from the *Gabella di Contratti Libro B 157,76*.

Bibl.:

Burl., 111; C-M., 218 No. 75; C., s.v. Magalotti, Rinuccini; Cr., 340; M., *R.H.*, 244-245 (Doc.); Del Migliore, 570; Pucci, Fam. Magalotti (Carte Pucci in Arch. di Stato, Florence); Rosselli, *Sepoltuario*, I, c. 586; Supino, 453 No. 77.

- 95** GINORI CIBORIO. Florence. Museo Nazionale (not on exhibition). Photo., Museum.

This tabernacle, (Fig. 53), incomplete in part, is preserved in a closet



FIG. 53.—GINORI CIBORIO. FLORENCE, MUSEO NAZIONALE.

and is not exhibited to the public. It resembles the Magalotti ciborio, Museo Nazionale, No. 77, and was apparently made at the same time.

The console bore between two white cornucopias of fruit a wreathed medallion with the Ginori arms: *Azure*, a bend *or* charged with three stars of eight points of the first. Above the console, the base of the ciborium, similar to that of the Magalotti tabernacle, is inscribed

✧ HIC ▶ EST ▶ PA(N)IS VIVVS Q(VI) DE CELO DESCE(N)DIT.

The pilasters, cornice, lunette and central sportello differ but slightly from those of the Magalotti tabernacle.

Bibl.:

M., *R.H.*, 246.

- 96** TWO CIBORIA. Florence. S. Michele in Palchetto o delle Trombe, later S. Elisabetta or Congrega di Preti della Visitazione (formerly).

According to Richa there were two tabernacles at the sides of the high altar, decorated with garlands of fruit and flowers. Like the lunette these are likely to have come from the atelier of Giovanni della Robbia. Possibly one of these tabernacles appeared in the Davanzati sale in New York, Nov., 1916.

Bibl.:

Richa, VIII, 268.

- 97** CIBORIO. Florence. Cav. Carlo M. Girard. 16 Via degli Orti Oricellari. Photo., Private.

The central relief resembles that of the Louvre ciborio (No. 448), but here is polychromatic. Above it is a lunette of God the Father blessing between two cherubs. The outer round-headed frame is ornamented with triplex groups of fruit and flowers separated by bows of ribbon. Above is the monogram Y H S. Below is a console with the pelican group between two cornucopias of fruit.

- 98** CIBORIO. Borgo S. Lorenzo (near). S. Stefano a Grezzano.

Described by Cavallucci and Molinier as a ciborium flanked by two adoring angels. The frame has a semi-circular lunette containing a statuette of the Christ Child, a frieze with fine cherub heads, and a console with a pelican set between two cornucopias.

Bibl.:

Burl., 113; C-M., 229 No. 146; Cr., 335.

99 CIBORIO. Cerreto Guidi (near), S. Maria Assunta.

Not far from Cerreto Guidi in the village of Bassa, formerly Confienti or Colle alla Pietà, is S. Maria Assunta, a priory church dating from the XIII century. It is a branch of the Pieve at Cerreto Guidi. The ciborio or tabernacle mentioned by Cavallucci-Molinier and others is not described, but it is probably to be attributed to Giovanni's atelier. The two angels have blue and green sleeves. In the lunette is a yellow chalice against a blue shell.

Bibl. :

Burl., 113; C-M., 230 No. 160; Cr., 336; Repetti, s.v. Cerreto Guidi.

100 BUONAFEDE CIBORIO. New York. Bardini Sale of 1918.

This ciborio (Fig. 54) follows the model set by Giovanni della Robbia in the tabernacles in Rome (Borgia apartments), Paris (Louvre) and elsewhere. The lunette should be amplified by a second adoring cherub. The Christ Child standing on the chalice was omitted. The frieze appears to be a substitute for a cherub and garland frieze. The sculptor further strayed from Giovanni's example in varying the capitals of the pilasters and in ornamenting the pilasters with garlands of fruit hanging from rings. The scalloped kite shaped shield bears the arms of the Abbot Leonardo Buona-fede: *Or*, a bull rampant *gules* on a mount of six summits *vert*; an Abbot's mitre above the shield.

Bibl. :

Bardini Sale of 1918, *Cat.*, No. 373; M., *R. H.*, 227-228.

101 CIBORIO. New York. Davanzati Palace Sale. Nov. 21, 1916.
H., 1.90m.; W., 0.92m. Photo., Private.

Very similar to one in the Museo Nazionale No. 77. The sportello contains a figure of S. Michele slaying the Dragon, on which account I have suggested that it may have been one of the two tabernacles in S. Michele in Palchetto mentioned by Richa. The console bears a coat of arms between cornucopias of fruit.

Bibl. :

Davanzati Sale, *Cat.*, No. 114; Richa, VIII, 268.



FIG. 54.—BUONAFEDE CIBORIO. BARDINI SALE OF 1918, N. Y. C.

- 102** CIBORIO. Oliveto (near Rignano). S. Niccolò. H., 1.50m.; W., 0.75m.

A tabernacle of the Panzano type with pilasters decorated with fruit garlands. Here, however, the console bears the Altoviti arms: *Sable*, a wolf rampant. The base above the console is also inscribed *Hic est panis vivus q(uis) de celo descendit*.

We may note that the stemma of Francesco di Guglielmo di Bardo Altoviti occurs in Robbia ware at Lari in 1524, and at Certaldo in 1525.

Bibl.:

C., s.v. Altoviti; M., *R. H.*, 247; P., 16-22, Wills, 125.

- 103** CIBORIO. Panzano. S. Leolino. H., 1.80m.; W., 0.69m. Photo., Private.

Designed for the Sacred Host, but reserved for Extreme Unction (Fig. 55). Console adorned with leafy and floral scrolls; pilasters with candelabra designs like those of the predella with saints in niches in the Museo Nazionale No. 69; central relief with sportello now inscribed *Oleum Infirmorum* flanked by two angels beneath a coffered vault, with curtains, Dove and Disk; entablature with frieze of cherub heads and garlands; lunette with Christ Child on yellow chalice (flanking angels are absent) framed with the usual rosette frieze.

The console bears a shield displaying a crutch, the emblem of the Hospital of S. Maria Nuova, Florence to which this church was united in 1508 under Julius II.

Bibl.:

Cr., 350; Del Migliore, 355, 570.

- 104** CIBORIO. Panzano. S. Leolino. H., 1.75m.; W., 0.65m. Photo., Private.

A crude variant of the S. Filippo Neri tabernacle in the Museo Nazionale, No. 77. The console here has the pelican motive between the cornucopias; the sportello is flanked by adoring instead of curtain lifting angels; the papal tiara is omitted; and at the base of the console in an oval shield is the crutch, emblem of the Hospital of S. Maria Nuova, to which this church was united in 1508.

Cr., 350; Del Migliore, 355, 570.



FIG. 55.—CIBORIO. PANZANO, S. LEOLINO.

105 CIBORIO. Paris. Louvre No. 448 (G. 751). H., 1.66m.; W., 0.66m. Photo., Alinari, 22382.

From the Sauvageot Collection (Fig. 56). The console shows two white cornucopias with polychromatic fruit, flowers, and wheat, between which is a pelican feeding her brood with her own blood. Blue background. Above are pilasters decorated with grotteschi (two patterns), dolphin capitals. Before the sportello two adoring angels on a tiled pavement beneath a coffered vault from which parted curtains reveal the Holy



FIG. 56.—CIBORIO. PARIS, LOUVRE.

Dove. The entablature has cherub and garland frieze, the lunette a blue shell against which appears the youthful Christ on a yellow chalice blessing

and holding a green crown of thorns. He is adored by angels. Frame of lunette has a frieze with rosette pattern, acroteria with yellow palmettes.

Bibl.:

C-M., 278 No. 452; Cr., 350; Marryatt, 9.

106 FRAGMENT OF A CIBORIO. Paris. Louvre No. 449 (old No. G. 752). H., 0.27m.; W., 0.15m. Photo., Alinari, 22382.

From the Sauvageot collection. A fragment from the left side of a ciborio or tabernacle for the eucharist, showing a group of three angels. Glazed white.

Bibl.:

C-M., 278 No. 451; Cr., 350.

107 CIBORIO. Pescina. S. Stefano.

A tabernacle for the eucharist. I noted that it was similar in style to the altarpiece formerly in the same church. Probably a replica of the ciborio in the Sala Borgia of the Vatican (1515).

Bibl.:

C-M., 253 No. 306.

108 CIBORIO. 1515. Rome. Vatican. Sala Borgia. H., 1.80m.; W., 0.87m. Photos., Alinari, 11875; Brogi, 16413.

In general similar but inferior to the tabernacle in the Louvre No. 448 (Fig. 57). We may note that the console shows in a wreath the stemma del Capitolo, a cherub head, that the pilasters similar in design are inscribed AN(N)O DO(MINI) M·D·XV As on Nov. 30 of this year Leo X entered Florence as Pope, possibly this tabernacle was a gift to him from the Opera of the Cathedral.

Bibl.:

Cr., 353.

109 CHRIST CHILD IN A MANDORLA. Fiesole. S. Ansano. Oval. Photo., Brogi, 9827.

The nude Christ Child (Fig. 58) blesses with his (restored) right hand



FIG. 57.—CIBORIO. ROME, VATICAN.

and in his left holds a wreath and the crucifixion nails. He is surrounded by a mandorla with alternately straight and flame like rays.

Bibl.:

Carocci, I, 118; C-M., 250 No. 282; Cr., 344.



FIG. 58.—CHRIST CHILD.
FIESOLE, S. ANSANO.

110 S. AMBROGIO. Florence. Piazza di S. Ambrogio. Statue in niche. Photo., Alinari, 3697.

On the corner of the Via dei Macci and the Borgo la Croce, facing the Piazza di S. Ambrogio is placed a decorative niche containing a statue of S. Ambrogio (Fig. 59).

This monument contains elements, such as the cornucopias in the console and the pattern of the grotteschi in the pilasters similar to those found in the Sauvegeot tabernacle in the Louvre (No. 448), assigned to the year 1515. And if we suppose that it may have been made for the church of S. Ambrogio we should naturally think of a date not far from the year 1513 in which Giovanni made the candelabrum bearing angels and a predella for that church.

The console contains between two blue cornucopias a laurel wreath the emblem of the Potenza della Città Rossa di S. Ambrogio; a church with campanile *argent*, set within a walled town of three towers *gules*.

The grotteschi of the pilasters and lunette are plastically in strong relief, rendered more so by being coloured yellow against blue.

The saint stands against a blue fluted shell and wall, holding a book (and pastoral staff, modern) and blessing. He wears a white dalmatica, blue stole and green mantle, edged with yellow, lined and superficially ornamented with violet. His face is of a dark flesh colour and his eyeballs plastically as well as colouristically treated. He wears a white mitre set with gold and sapphire.

Bibl. :

Bigazzi, 13-17; Cr., 342; M., *R. H.*, 250-251.



FIG. 59.—S. AMBROGIO. FLORENCE, PIAZZA DI S. AMBROGIO.

111 MADONNA AND CHILD ENTHRONED WITH S. GIOVANNINO. Cornocchio (near Scarperia). S. Agata. Photo., Private.

Seated on a throne with large lateral sphinxes the polychrome Madonna carries on her left knee the nude Child, who seated on a cushion is blessing with his right hand (Fig. 60). On one knee to the left is S. Giovannino, in dark haircloth with a scroll inscribed ECCE · AGNVS · The background imitates a wall covering of leather.

The polychrome tabernacle has a lunette with Holy Dove between two pilasters based on those of the S. Ambrogio tabernacle, a predella with

two coats of arms (1) *Azure*, or tree eradicated *or* and (2) *Or*, an eagle displayed *sable* and a tablet inscribed

✓ SVB TVVM PRESIDIVM CONFVGIMVS +
SANCTA DEI GENETRIX +*pr*



FIG. 60.—MADONNA. CORNOCCHIO, S. AGATA.

The console shows S. Agata enwreathed between two cornucopias of fruit and flowers.

Bibl.:

Burl., 118; C-M., 253 No. 309; Cr., 336; M., *R. H.*, 251.

- 112** MADONNA AND CHILD WITH S. GIOVANNINO. Roslyn, N. Y. Collection of Mr. Stanley Mortimer. Statuette. H., 0.82m.

Nudes and tunic unglazed. The Madonna, wearing a blue mantle lined green, holds a pomegranate, green with violet seeds, in her left hand. On her right arm is the Child, nude, blessing with his right hand, his left in his mouth. His hair is glazed a gray brown. S. Giovanni to the right, with hair and haircloth glazed gray brown, holds a scroll inscribed ECCE AGNV(S).

- 113** INSIGNIA OF BARTOLINI-SALIMBENI FAMILY. Dicomano, Casa Bartolini Salimbeni Vivai. Photo., Private.

The large courtyard stemmi, of which Luca della Robbia made several during the XV century, were less in fashion in the XVI century.

A fine example, however, may be seen at Dicomano (Fig. 61) set into a



FIG. 61.—BARTOLINI-SALIMBENI INSIGNIA.

wall where it is surrounded by a painted imitation of a wreath. The original garland (Fig. 62) fell to the lot of the Marchese Torrigiani in whose palazzo in Florence it still exists.

The central medallion shows a combination of the emblems of the Medici and Bartolini-Salimbeni families against a plain field. Here are the three Medici feathers, white, red, and green, the Medici diamond ring, and motto SEMP(ER), and the Bartolini Salimbeni poppies with the motto P(ER)

NON DORMIRE. It seems not unlikely that the medallion commemorates the marriage of Bartolommeo di Andrea di Medici and Alessandra di Leonardo Bartolini Salimbeni. Bartolommeo, known as Il Mucchio, served under the Grand-duke Cosimo, I, became Capitano at Arezzo and later at Pisa,



FIG. 62.—FRAME FOR THE PRECEDING.

and died in 1555. Alessandra's father was Gonfaloniere at Florence in 1516, her brother Commissario at Castiglione-Fiorentino in 1494. Another intermarriage between these families took place when Giovenco di Giuliano de Medici married Giovanna di Stefano Bartolini. Giovenco was Vicario at Pieve San Stefano in 1506.

The garland, in each of the six sections of which are found the seedpods of poppies, is unusually decorative and well modeled.

Bibl. :

C., s.v. Bartolini, Salimbeni, Medici; Litta, VI, s.v. Medici, Tav. V, XVII; M., *R. H.*, 219-221; P., 531-533.

114 **STEMMA OF NICCOLO DE'PAZZI.** 1516. S. Giovanni in Valdarno, Palazzo Pretorio. Photo., Private.

Within a wreath of fruit, flowers, beans (on which may be seen a frog and a lizard), and an inner egg and dart moulding, set against a white fluted disk is a Tuscan shield (Fig. 63) bearing the Pazzi arms: *Azure*, two

dolphins hauriant, embowed, addorsed *or*, and four crosses bottonny fitched, of the same.



FIG. 63.—STEMMA OF NICCOLÒ PAZZI.

Below is a horizontal scroll inscribed :

ʝ NICHOLO ʝ DI ME
 Š(SER) PIERO ʝ DI MES(SER)
 ANDREA ʝ DE PAZZ
 I V(ICARIO)O ʝ MDXV E MDXVI

Niccolò di Messer Piero de'Pazzi was born in 1462, imprisoned at Volterra in 1478, released in 1480, made a Commissario in the Val di Sieve and in the Casentino, a Prior of Florence in 1509, Consul of the Mint in 1510, Vicario in S. Giovanni in Valdarno in 1515 and 1516, Capitano at Pistoia in 1517, and died in 1519.

Bibl. :

C., s.v. Pazzi; Litta, s.v. Pazzi, Tav. 8; M., *R. H.*, 223; P., 146-147; W., 162-164.

115 LIFE OF S. GIOVANNI BATTISTA. 1518. Galatrona (near Montevarchi), S. Giovanni Battista. Font. H., 1.16m.; Diam., 1.25m. Photo., Alinari, 9855-9856.

This font (Fig. 64) is in part a replica and in part a copy of the font of 1511 at Cerreto Guidi. The base and entablature may have been cast from the same moulds, greater height being secured by the additional mouldings at the top. Polychromy, even blue backgrounds, are here omitted. The pattern of the pilaster decorations are more complicated and set in recessed panels; the capitals however, remain the same.

The six panels here occur in a different order and are not historically arranged, the order being: (1) Annunciation to Zacharias, (2) The Birth, (3) Baptism of Christ, (4) The Naming, (5) S. Giovanni in the Desert, (6) The Beheading. The compositions are the same as at Cerreto Guidi,



FIG. 64.—FONT AT GALATRONA.

but the forms of the figures are slenderer and plastic details have been added. In the scene of the Baptism, the Dove is clearly seen; in the Naming, the pilasters of the porch have candelabra decorations. The inscriptions are the same, though with slightly different spelling.

At the angles of the entablature are set tournament shields bearing the arms of Abbot Leonardo di Giovanni Buonafede: *Or*, a bull passant *gules* on a mount of six tops *vert*. For the life of Leonardo Buonafede, consult Ughelli, *Italia Sacra*.

Document: [Copied by Mr. Rufus G. Mather.]

1. "Carta 227 YHS MdXVII

Giovanni dandrea dellarobbia de dare
 f cinque s viij d ij larghi per tanti
 fattolo chreditore alibro azurro segnato doro
 e ac. 254 f 5. 8. 2 lire

1518 E a di xiiij dagosto f dua doro larghi Inoro
 porto lui contanti de quali ne servito
 sopra a uno battesimo a fare alla pieve
 di galatrona a uscita ac 168/9. 2. 6 f 2-lire

E de dare per insino a di xiiij daprile 1510
 f due larghi doro Inoro per noi da messer
 leonardo di giovanni buonafe chome
 apare al suo quadernucio ac 61 posto
 deto messer leonardo a uscita alibro
 Roso segnato g ac 367 f 2-

E a di xiiij di gienaro 1520 f uno largo
 doro Inoro porto marchio suo figliuolo
 chontanti a uscita g ac 240 f 1-

E a di xxviii daprile 1521 l iij s x
 picc. porto marche suo figliuolo chontanti
 a uscita h ac 8 f-10

E a di 30 di deto l iij s x picc. porto
 marchio suo figliuolo chontanti a uscita
 h ac 8 f-10
 f 13. 2. 6"

[Archiv. di S. Maria Nuova, Libro Giallo (1516-1518) segnato F. c. 227.]

2. "Carta ccxxvii. YHS MDXVII

giovanni di contro de avere per tanti
 posto dare alibro Υ (crutch, emblem of hospital of S. Maria Nuovo) secondo
 f 13. 2. 6"

[Idem, idem, ccxxvii.]

Bibl. :

Bacci, *Ill. Fior.*, 1908, 144-149 (Doc.), Carloni, *Dall'Arno al Tebro*;
 C-M., 233 No. 182; Cr. 232, 344; M., *Sc. Mag.*, XIV (1893), 692,
 697; R. H., 227-229; A. J. A., XXII (1918) 373 (Doc.); Ughelli.
Italia Sacra, I, col. 629, VII, col. 867.

116 LIFE OF GIOVANNI BATTISTA. S. Piero a Sieve (near Borgo
 S. Lorenzo). Pieve, S. Piero. Hexagonal font. H., 1.11m.; Diam.,
 1.16m. Photo., Alinari, 9859.

This font (Fig. 65) is a repetition of the Galatrona font of 1517. White with details touched with yellow. At the angles of the entablature are the Medici arms: *Or*, five torteaux in orle, in chief a palla with the Croce del Popolo (*Argent* a cross *gules*).



FIG. 65.—FONT AT S. PIERO A SIEVE.

The Medici family owned a tower in the vicinity and had at one time the exclusive patronage of the church.

Bibl. :

Burl., 118; C-M., 252 No. 302; Cr., 232, 355; Marcotti, 373; M., R. H., 230; Repetti, V, 108.

117 CHRIST AND SAINTS IN NICHERS. Galatrona (near Montevarchi). S. Giovanni Battista. Hexagonal ciborio. H., 2.20m. Photo., Alinari, 9858.

This ciborio (Fig. 66) appears also to have been the gift of the Abbot Leonardo Buonafede, judging from his coat of arms near the base:

Or, a bull passant *gules* on a mount of six tops *vert*. Like the font it is finished in white enamel. In form it perhaps was inspired by Benedetto da Maiano's ciborium in S. Domenico, Siena. The lowest base on which it reposes is ornamented by a rich decoration of rosettes and palmettes within scroll work, a pattern which Giovanni used again in the altarpiece of 1520 now in the Campo Santo, Pisa. Then follows a block decorated with cherub heads and garlands, and a vase-like support on which rests the hexagonal body of the ciborium. This is ornamented at the angles by doubled pilasters (candelabra panels, dolphins capitals) which frame a series of niches containing (1) the sportello, then statuettes of (2) S. Leonardo, the Abbot's patron saint, with his emblem, shackles, (3) S. Giovanni Battista, patron of the church, (4) Christ with cross and emblems of his body and blood, (5) S. Girolamo with his lion, and (6) S. Maria Maddalena.

Above a characteristic entablature is a hexagonal cupola adorned with a scale ornament and surmounted by a block ornamented with a blind arcade and supporting a superstructure and cross of wood.

Bibl.:

Burl., 114; C-M., 234 No. 184; Cr., 344; *R. H.*, 229.

- 118** TWO CANDELABRUM BEARING ANGELS. Galatrona (near Montevarchi). S. Giovanni Battista. Statuettes. H., 0.56m. Photo., Alinari, 9858.

These angels (Figs. 67-68), at one time set on brackets on either side of the statue of S. Giovanni Battista, were probably intended for the position they occupy in Alinari's photograph. The ciborio here replaces the ancona or altarpiece and the angels are set on either side of it. In type they resemble the candelabrum angels in S. Ambrogio and at Arcevia (both 1513), but have slightly more complex draperies and each wears a cross on the breast.

Bibl.:

C-M., 234 No. 184.

- 119** BASE FOR STATUETTE. Florence. Bardini collection (formerly). Rectangular. Photo., Bardini.

The base set beneath the statuette of Judith was evidently made for another purpose as is indicated by the sockets at the angles of the upper surface. Each side shows a white cherub head above a polychromatic gar-



FIGS. 66-68.—CIBORIO AND ANGELS, GALATRONA.

land. A base of this form occurs beneath the ciborio of 1518 made by Giovanni della Robbia for Galatrona.

Bibl.:

Bardini Sale Cat. of 1902, No. 515, Pl. 23; Bardini Sale Cat. of 1918 No. 371.

120 S. GIOVANNI BATTISTA. Galatrona (near Montevarchi). S. Giovanni Battista. Statue. Photo., Alinari, 9857.

S. Giovanni (Fig. 69), arrayed in hair cloth and mantle, white with yellow sandals, girdle, and rayed nimbus, is blessing with his right hand and



FIG. 69.—S. GIOVANNI BATTISTA, GALATRONA.

in his left carries the scroll inscribed: (ECC)E AGNVS DEI. His eyes have violet brows, lashes and pupils, with no distinguished irises. This is a representative example of Giovanni's best work. He stands in a niche within which are painted trees. The frame is distinctly a patchwork, pos-

sibly put together from parts of an altarpiece. Certainly the base is no predella, but a cornice with cherub heads bearing coloured garlands over which are yellow disks, resembling the cornice of the altarpiece at S. Medardo, Arcevia. The pilasters have the Siren and palmette bases, panels decorated with grotteschi of the pattern used at Cerreto Guidi and S. Donato in Poggio, but lengthened by repeating a portion in a second panel. The capitals are of the dolphin and vase type while the entablatures above contain Buonafede's stemma; *Or*, a bull rampant *gules* on a mount of six tops *vert*. The archivolt and cherub head are in plaster.

Bibl.:

Burl., 114; C-M., 234 No. 183; Cr., 344; M., *R. H.*, 229.

121 STEMMA OF LEONARDO DI GIOVANNI BUONAFEDE.
Galatrona (near Montevarchi). S. Giovanni Battista.

A stemma of Leonardo Buonafede: *Or*, a bull passant *gules*, on a mount of six tops, *vert*, is said to have been executed by Giovanni della Robbia for the vault of the Cappella Maggiore of the church at Galatrona. It was surrounded with a garland of fruit and flowers.

Bibl.:

Bacci, *Ill. Fior.*, 1908, 148, M., *R. H.*, 229.

122 PREDELLA WITH SAINTS IN NICHES. Florence. Museo Nazionale, No. 69. Rectangular. H., 0.80m.; W., 1.86m. Photos., Alinari, 2754; Brogi, 9471. Casts, Lelli, 1161.

This predella (Fig. 70) reached the Museo Nazionale in March 1868 from the suppressed monastery of the Cappuccini of Montaglio. It would appear to have contained originally two niches more, one at either end.

The base, pilasters types, form of the niches, statuettes, and entablature resemble those of the ciborio at Galatrona sufficiently closely to have been cast from the same moulds. Here, however, polychromatic takes the place of purely white enamel. The Saints are (1) S. Sebastiano, (2) S. Maria Maddalena, (3) Christ, (4) S. Giovanni Battista, and (5) S. Matteo.

Bibl.:

Burl., 111; Carocci, *A. I. D. I.*, V (1896), Tav. 20; C-M., 217 No. 70; Cr., 339; Supino, 450 No. 69.



FIG. 70.—PREDELLA WITH SAINTS. FLORENCE, MUSEO NAZIONALE.

123 THE LAST SUPPER. London. Victoria and Albert Museum, No. 3986-'56. H., 0.60m.; W., 1.64m. Photo., Private.

A long table is spread with a white cloth. The twelve are arranged in groups of three with Christ in the centre. Their tunics are in general edged yellow and their mantles varied in colour show reverses variously coloured. The faces are tinted to imitate flesh. A dog crouches beneath the table. The background is white and the deep frame is edged with yellow. Similar in type to the predella in the Museo Nazionale, No. 69.

Bibl.:

Burl., 120; C-M., 271 No. 412; Cr., 246; Robinson, 67 No. 3986.

124 CHRIST AND ANGELS IN NICHEs. Florence. S. Piero Maggiore (Cloister). Rectangular. W., 1.18m. Photo., Private.

An abbreviated, also polychromatic, version of the predella of the Christ and Saints in the Museo Nazionale, No. 69. Here (Fig. 71) in the central niche is the Redeemer with cross, chalice and host; on either side, also in niches, are adoring angels. Crude workmanship. The sections of the cornice are cut from stock regardless of the design. This may very well have served the Confraternità as an altarpiece for their chapel.

Bibl.:

C-M., 212 No. 44; Cr., 341.



FIG. 71.—SMALL ALTARPIECE. FLORENCE, S. PIERO MAGGIORE.

125 GRADINO OF ALTAR WITH STATUETTES. Palaja. Pieve di S. Andrea.

Catalogued without details by Miss Cruttwell, p. 349. Possibly like that of S. Piero Maggiore, Florence.

126 CHRIST. Città di Castello. Montani's (formerly). Statuette.

Graziani notes, on the authority of a painter David Valenti, that a dealer in antiquities named Montani had a Robbia statuette of the Redeemer, holding in his hand the cross and with the other pointing to the chalice and sacred wafer set below. The type corresponds with the representations of the Redeemer on the altar front at S. Piero Maggiore, and on the ciborio at Galatrona (1518).

Bibl.:

Graziani, 153, note 2.

127 THE ANNUNCIATION. London. Victoria and Albert Museum No. 7235-'60. Round-headed relief. H., 2.30m ; W., 1.30m. Photo., Private.

This relief (Fig. 72) in white enamel, acquired in 1860, is to be classed with the works of Giovanni della Robbia at Galatrona (1518) where we see very similar architectural decoration. The central relief reverses the positions of angel and Virgin customary in Giovanni's compositions of this subject. However, in type the Annunziata suggests that of the Virgin in the Visitation altarpiece at Lamporecchio, and S. Gabriele was evidently

modelled by the sculptor of the Annunciation on the exterior of the Casa Sorbi. The elaborate bedstead and its decorative motives evidently proceeded from Giovanni's atelier.

Bibl.:

B., *Kf.*, 26; Burl., 120; C-M., 268 No. 393; Cr., 346; Robinson, 68 No. 7235.



FIG. 72.—THE ANNUNCIATION. LONDON, VICTORIA AND ALBERT MUSEUM.

- 128** MADONNA AND CHILD HOLDING A DOVE AND BLESSING. New York. Jacques Seligman Galleries (1918). H., 1.40m.; W., 0.95m. Photo., Private.

This Madonna (Fig. 73) came from the monastic church at Castellina, near Castello, erected between 1500 and 1506 by the Carmelite monks.

In general composition it resembles the Madonna of Andrea della Robbia at S. Egidio, Florence, at Rickmansworth and elsewhere. Here the Child is transposed to the right of the Virgin, he is blessing with his right hand, as in the lunette of S. M. della Quercia at Viterbo, and one of the Madonna's hands covers his knee.

The frame, with its cherub and garland frieze and the heavy pilasters, is to be classed with Giovanni's works at Cerreto Guidi and Galatrona,



FIG. 73.—MADONNA. NEW YORK, SELIGMAN GALLERIES.

while the cherub head in the console recalls that of Lorenzo Pucci's ciborio at Certaldo (1500).

The relief was once in the Volpi Galleries, Florence, then at Agnew's, London, then at Seligman's, Paris, and New York (1918).

Bibl.:

Burl., 113; C-M., 230 No. 156; Carocci, I, 201-202; Cr., 335; *Paris Herald*, April 5, 1914, illustrated.

129 CONSOLE WITH CHERUB HEAD AND CORNUCOPIAS.
Florence (near). Villa Palmieri. Photo., Private.

Partially polychromatic, this console resembles that which sustains the Seligman Madonna and Child with a bird.

130 THE ANNUNCIATION, CANDELABRUM ANGELS, CHRIST CHILD. Florence. Casa Sorbi (Borgo S. Jacopo, 17). Rectangular relief. Photos., Alinari, 1923; Brogi, 8550-8552.

On the exterior of the Casa Sorbi may be seen a relief representing the Annunciation, two candelabrum bearing angels which may originally have stood on either side of it, a statuette of the Christ Child blessing, and two cherub heads. An inscription set beneath the Annunciation indicates that it was placed in its present position by Giuseppi Sorbi in 1830.

(1) *The Annunciation*. This composition (Fig. 74) may be provisionally assigned to Giovanni della Robbia. The background—a loggia displaying through its openings a plain blue sky instead of an elaborate landscape, its piers with Brunelleschian rather than dolphin capitals, a simple white curtain instead of a complicated bedstead—is more severe and simple than we should expect from Giovanni. S. Gabriele robed in blue (upper) and yellow (lower), with polychromatic wings, vertically not horizontally striated, wearing a wreath of flowers is more stately than we should expect, and yet in type he is the same as in the Annunciation of the Victoria and Albert Museum (No. 7235) and not unlike the S. Tommaso in the Cintola fragment at S. Andrea at Volterra. The Annunziata, robed in maroon edged white, with a blue mantle of which the lining also is blue, recalls Giovanni's Madonna in the lavabo of 1497. Faces and hands are unglazed.

The frame is imperfectly preserved—the lower portion or predella being absent. The fruit garlands are composed in triplex branches and rising from vases are set between two egg and dart mouldings. The corner rosettes are similar to those on the sarcophagus of the Cintola altarpiece at Vol-



FIG. 74. THE ANNUNCIATION. FLORENCE, CASA SORBI.

terra. Manifestly the outer stone border decoration with fleur-de-lys is modern.

(2) The two Candelabrum bearing angels (Figs. 75, 76), with their slashed robes and horizontally striated wings are manifestly the product of Giovanni's atelier.

(3) The two Cherubs, beneath the Angels, based on Andrea's prototypes, may also have come from Giovanni's atelier.

(4) The Christ Child blessing, holding a scroll inscribed *Ego sum lux mundi*, and the Cherub head below were produced in the same atelier.

Bibl.:

B., *Kf.*, 24; Burl., 108; C-M., 213 No. 50; Cr., 229-230, 326, 329, 342; R., *D. R.*, 247-248; *Sc. Fl.*, IV, 58-60; Vas., II, 192.

131 CANDELABRUM BEARING ANGELS. Florence. Museo Nazionale, Nos. 63, 66. Statuettes. H., 0.45m.

These two angels, acquired in 1867 from the suppressed monastery of Monte Oliveto, are robed in blue edged yellow, with sleeves white and green. Their wings are striated horizontally with various colours. They kneel (on either side of a ciborio or altar) and hold the box-like bases of



FIG. 75.—ANGEL. CASA SORBI.



FIG. 76.—ANGEL.—CASA SORBI.

candelsticks. For pose, compare the candelabrum bearing angels on the exterior of the Casa Sorbi.

Bibl.:

Burl., 111; Cr., 339; Supino, 449 No. 63, 450 No. 66.

132 CANDELABRUM BEARING ANGEL. Princeton, N. J. Graduate School. Statuette. H., 0.55m.

Presented by Mr. Thomas Shields Clarke. The right arm, candelabrum and end of wing are restorations. The Angel kneels on a green base, wears a blue lined green mantle over a white tunic. His wings are striated green, blue and yellow. School of Giovanni della Robbia.

Bibl.:

M., *D. R. A.*, 128.

1520-1530



1520 - 1530

133 ASSUMPTION OF THE MADONNA, WITH PROPHETS AND SAINTS. 1520. Pisa. Campo Santo. Altarpiece. H., 4m.; W., 2.65m. Photo., Alinari, 8618.

The design or model of this altarpiece (Fig. 77) was accepted and the contract for it signed on August 18, 1518. It was to be executed in Florence by Giovanni della Robbia on or before the fifteenth of March 1519. The monument itself shows that some delay occurred as it bears the date 1520. It was designed for the chapel or parish church of S. Marco at Calcesana, near Pisa, and paid for by the people of the parish through their representative, or *operarius*, Agostino di Gherardo Urbani of Pisa, and with the consent and approbation of the priest or rector Francesco di Pierantonio of Pontadera.

The central relief, unglazed but painted in oils, represents the Assumption, not in the hesitating form of a Madonna della Cintola, but as an achievement in which the attendant saints show no direct concern. Her sarcophagus with lilies is barely visible and above it is her soul, a diminutive Madonna, in the air. She herself sits with folded hands in a flaming mandorla, which is upheld by four angels, listening to the music from the pipe-, violin-, cithara-, and tambourine bearing cherubs about her. Overhead is God the Father with outstretched arms separated by cherubs from a group of prophets among which may be recognized (1) David, with crown and harp, (2) Jeremiah with a saw, (3) Moses horned, with a book, (4) John Baptist in hair cloth, (5) Abraham, with flame and knife, (6) Jonah, with sea monster, and (7) Daniel, with a lion. Several carry scrolls bearing their names. In the foreground are four large, standing saints (1) S. Jacopo Maggiore, with staff and book, (2) S. Pietro, with his keys, (3) S. Marco, patron saint of the church, with his lion, and (4) S. Ansano, with palm and banner.

The predella has at either end a shield inscribed OPE(RA), indicating that the altarpiece was commissioned by the Operai of the church, and four reliefs relating to the standing saints (1) S. Pietro freed from prison by an angel, (2) S. Jacopo and the man possessed of three devils, (3) S. Marco dragged to judgment through the streets of Alexandria, and (4) S. Ansano, beheaded and burned.



FIG. 77.—ASSUMPTION WITH SAINTS. PISA, CAMPO SANTO.

The pilasters are broken into panels showing figures of S. Gabriele and the Annunziata, S. Giovanni Battista and S. Antonio Abate with his pig. In the centre of the pilaster to the left is a white disk inscribed TE(M) PORE P(RE)SBITERI FRANCESCO M D XX; that to the right is inscribed AVGVSTINI VRBANI OP(ER)ARII. Above the usual dolphin capitals are abbreviated entablatures with cherub heads and an archi-volt with an arabesque like that on the base of the ciborio at Galatrona (1518). Between the frame and the central relief is a broad guilloche. The contract also called for pendent garlands, a vase at the top and upper and lateral putti. This would have given to this monument something of the character of the lavabo at S. Maria Novella, but this feature of the design seems never to have been executed.

Document: [Copied by Mr. Rufus G. Mather.]

"1518 Indictione VI et die decima octava mensis augusti. Actum Florentie in p(o)p(u)lo sancti stephanj abbatie florentini.

Presentibus ser baldassare albertj de bondonibus et ser laurentio vivaldj angelj notarj florentinj testibus, etc.

In margine: locatio operis .

D. C.

Cum sit quod homines cappelle et seu parrochie sancti marci della calcesana site in civitate pisarum et etiam infrascriptus augustinus operarius cappelle predictae desiderent et a dicta cappella in et pro altarj maiorj dicte cappelle ponere et sive construere et sive ponj et construj facere quandam tabulam in qua sculpta sit assumptio beate marie virginis in quodam nube prout sculpi solent cum pluribus figuris angelorum ut supra sculptorum circum dictam figuram et seu imaginem et ipsius beate virginis et cum figure seu imagine dei patris et octo profetarum et seu patriarcharum etiam et supra sculpta seu sculptis desuper figuris et seu nubem assumptionis predictae et cum quattuor imaginibus et seu figuris etiam ut supra sculptis sub imaginibus sanctorum petri jacobi et marci apostolarum dei et sancti ansani martiris ad pedes ipsius tabule et cum quodam ornamento et seu festone et quodam vase in capite dicti festonis et pluribus figuris et imaginibus puero-rum in dicto festone desuper et a lateribus dicte tabule et cum predella seu base ipsius tabule et columnis et aliis ornamentis ipsius tabule altitudinis anime ipsius tabule computate altitudine predelle et seu basis predictae brachiorum sex et dicti festonis et vasis ut supra in capite tabule apponende altitudinis brachij unius et sic in totum brachiorum septem; latitudinis vero ipsius tabule et columnarum et ornamentorum ipsius brachiorum quattuor et unius quarti alterius brachii. Et que omnes figure et seu imagines cum ornamentis festone vase et aliis predictis sint sculpte de terra cocta ismaltata et invetriate et adorata ad oleum et cum coloribus perspectis et auro brunito et a mordente prout conveniente oportuerit prout apparet pro quoddam

disegnum et seu figuratum de predictis factum existens penes dictos homines et seu penes dictum augustinum operarium predictum prout asseruit prefatus augustinus operarius antedictus coram me notario infrascripto et testibus supra scriptis. Et cum sit etiam quod dictus augustinus volens dictum opus ad finem perducere quesiverit in civitate florentie et invenerit infrascriptum joannem sculptorem idoneum ad predicta. Hinc est quod hodie hac presenti suprascripta die dictus augustinus gherardi urbani de pisis operarius et ut operarius dicte cappelle sancti marci alla calcesana de pisis de presentia consensu et voluntate presbiterj francesci pierantonj del pontadera moderni rectoris dicte cappelle presentis et omnj meliori modo, etc., dictum opus ut supra perficiendum locavit, etc., joanni andree della robbia civi et sculptori florentino presentj et acceptantj. Et qui joannes sculptor predictus promisit pro se et suis heredibus, etc., dicto augustino operario predicto presentj et pro opera et laboribus dicte cappelle recipientj, etc., sculpsisse dictas figuras et imagines et dictam tabulam cum omnibus suprascriptis perfecisse et ad dictam civitatem pisarum et in loca altaris predicte posuisse omnibus suis sumptibus etiam muramentorum pro predictis faciendorum cum materia coloribus ornamentis et auro et in omnibus et per omnia de quibus et prout supra et in dicto disegno et figuracione predictis constat et apparet per totum diem XV mensis martii proxime futurj presentis annj domini 1518. Et ex adverso dictus augustinus dictis nominibus promisit, etc., eidem joannj sculptorj presente et pro se et suis heredibus etc., recipientj, etc., dare solvere et pagare propretio et premio operis et ornamentj predicti florenos triginta septem auri largos in auro de libris septem florenorum parvorum pro quolibet floreno cum dimidio alterius florenj similis hoc modo vid. ad presens florenos sex et sic solvit dictus augustinus dictos florenos sex aurj largos in auro d(omi)no joannis presente et ad se trahentj et totum premium essere confitentj in presentia mei notari et testium, etc., residuum vero per totam dictam diem XV mensis martij proxime futurj et si dictum opus perfectum erit prius et immediate post perfectionem dicti operis predicte si prius perfectum fuerit. Quod omnia dicte partis dictis nominibus promiserunt, etc., attendere, etc., sub pena florenorum centum aurj larg. in auro qua pena, etc., qua pena, etc., pro quibus, etc., etc. Et dictus joannes iuravit, etc., omnia soprascripta observare etc., etc. . . .”

[Arch. de'Contratti di Firenze. Rogiti di Gio. Antonio degli Ottaviani da Pulicciano. Protocollo dal 1511 al 1522; Milanese *Misc.* 32 III P c. 387.]

Bibl. :

A. e S., IV (1885), 240; *B. J.*, 96-97; *B., Kf.*, 25; *A. S. A.*, II (1889), 2; *C-M.*, 130, 194-195 (Doc.), 242 No. 229; *Cr.*, 237-238, 312-313

(Doc.), 330; M., *Sc. Mag.*, 1893, 683; *R. H.*, 244; Milanesi, *Misc.* 32 III P c. 387 (Doc.); Morrone, III, 182 (2 ed. p. 197); R., *D. R.*, 245-246; *Sc. Fl.*, IV, 57, 59; Vas., II, 194.

134 BUST OF CHRIST. New York City. Tolentino Sale of 1920.

This fine bust (Fig. 161) was formerly in the collection of the Marchese Viviani della Robbia at Settignano. The face and neck are unglazed; the hair and beard are glazed yellow, the tunic violet with yellow border, the mantle blue lined green. The type shows still the influence of Verrocchio's Christ (1483) on the exterior of Or San Michele, a type which Giovanni had freely copied in the relief of the Incredulity of S. Tommaso at Rifredi. It is probably to be assigned to a somewhat later period, perhaps as late as 1520. It is altogether to be preferred to Giovanni's bust of Christ of the Certosa (1522).

Bibl.:

Burl., 60, 109; Cr., 234 Note 1, 330; R., *D. R.*, 269; Tolentino Sale of 1920, *Cat.*, no. 794.

135 BUST OF CHRIST. Paris. Louvre, Salle de Trocadero. H., 0.45m.

Gift of M. Georges Berger. The head unglazed. The robe is glazed violet, the mantle blue, lined green. Similar to the Christ in the Viviani della Robbia collection.

136 HEAD OF CHRIST. Boston. Museum of Fine Arts. Fragment. H., 0.15m. Photo., B. Coolidge, 8841.

This head (Fig. 78) thinly glazed is to be classed with the heads of Christ from the atelier of Giovanni della Robbia.

Bibl.:

M., *D. R. A.*, 116, Fig. 47.

137 NOLI ME TANGERE. Florence. S. Maria Novella. Cloister. H., 2.40m.; W., 2.44m. Photo., Brogi, 5638.

Although not so Verrocchian in character this relief (Fig. 79) is closer to Giovanni's stylistic peculiarities than are the reliefs of the same subject in the Museo Nazionale. The open mouthed cherub head indicates that it was designed as a lavabo.



FIG. 78.—HEAD OF CHRIST. BOSTON MUSEUM OF FINE ARTS.



FIG. 79.—NOLI ME TANGERE. FLORENCE, S. MARIA NOVELLA.

The Maddalena, with yellow hair, yellow robe, violet mantle lined green, is on her knees before the Christ whom she mistakes for the gardener. He stands with mattock over his shoulder and with raised hands bids her *Noli me tangere* (John 20, 11-18). He is clad in a tunic of violet lined yellow over which is a mantle of blue lined green. His hair is yellow. The landscape with its sharply defined trees and flowers indicates Giovanni's handiwork. Overhead are birds against a light blue sky. The upper and lower portions of the landscape do not compose well. This may be due to a restoration. Certainly the frame has been reset badly without reference to the direction of the triplex bunches of fruit separated by crossing bands which issue from the blue and violet vases below. It represents Andrea's rather than Giovanni's methods, and may have been made by one of Giovanni's brothers.

Bibl. :

B. J., 89; C-M., 211 No. 33; Cr., 341.



FIG. 80.—NOLI ME TANGERE. FLORENCE, MUSEO NAZIONALE.

138 SAME SUBJECT. Florence. Museo Nazionale, No. 57. Altarpiece. H., 2.30m.; W., 2m. Photo., Brogi, 9486.

This altarpiece (Fig. 80) came from the Convento di S. Onofrio, known also as the Conservatorio della Concezione di Foligno in the Via Faenza.

Like the preceding it represents a *Noli me tangere*. The Maddalena on her knees, robed in blue lined yellow and with a mantle of yellow lined violet brown, is carrying her box of ointment. Christ, with bared breast elaborately modelled, wears a mantle of blue lined green, and carries a mattock over his shoulder. Hence he is mistaken for a gardener (John 20, 15). He addresses her "Touch me not; for I am not yet ascended to my Father."

The background with its crude landscape, ill proportioned trees and plants and gaudy picket fence link this with the *Noli me tangere* No. 19 in the same museum.

Bibl. :

B. J., 80; Burl., 111; C-M., 211 No. 38; Cr., 339; Supino, 449 No. 57.

139 JESUS CHRIST. Florence. S. Onofrio in Foligno.

Demmin, p. 218, mentions a "Jesus Christ" as in the chapel of the convent of S. Onofrio. Can this refer to the *Noli me tangere* now in the Museo Nazionale, No. 57, which he does not otherwise mention?

140 NOLI ME TANGERE. Florence. Museo Nazionale, No. 19.
Round-headed altarpiece. H., 2.30m., W., 1.60m. Photo., Alinari, 20388.

This composition (Fig. 81) shows the influence rather than the hand of Giovanni della Robbia. Christ does not draw back suddenly as in the relief at Rifredi, but almost touches the forehead of the Maddalena, as if to assure her of the reality of his presence. He is not represented as the gardener, whom she supposed him to be, but as the Christ of the Resurrection holding the crusader's banner. She wears a mantle of blue lined green over a yellow robe, and he a violet brown robe edged yellow, over which is a white mantle. In features she resembles the Maddalena at Rifredi, and still more the round faced Madonna at Finalpia. The Christ is semi-Verrocchian and semi-Angelican in character. A bright yellow picket fence takes the place of Giovanni's rose covered trellis, and the trees are poorly proportioned and ill defined. A lizard, squirrel, owl and other birds are present. The predella shows three panels (1) S. Francesco and the Stigmata, (2) Resurrection of Christ and (3) The Maries at the Sepulchre.

Bibl. :

Burl., 109; Cr., 338; Supino, 439 No. 19.



FIG. 81.—NOLI ME TANGERE. FLORENCE, MUSEO NAZIONALE.

141 MADONNA AND CHILD IN A NICHE. Scandicci. S. Maria a Greve. H., 1.50m.; W., 1m. Photo., Private.

The Madonna in violet brown robe and a blue lined green mantle which has an ornamental yellow border, is seated on a yellow throne with lion's claw and acanthus leaf supports (Fig. 82). Her mantle is clasped by a cherub head brooch. She holds to the left a nude Child standing on a cushion, blessing with his right hand and holding a bird in his left. The conch above her head is violet brown. The predella is inscribed

✧ SVB TVVM PRESIDVM CONFVGI
MVS SANCTA DEI GENETRIX +✠

The round headed frame is capped with a cherub head from which hang

to right and left garlands of fruit and flowers arranged in separate triplex bunches. The base shows a double rectilinear maeander between bead and reel and egg and dart mouldings.

Bibl. :

Burl., 62, 116; Carocci, *Dint.*, II, 411; C-M., 248 No. 266; Cr., 355.



FIG. 82.—MADONNA. SCANDICCI, S. MARIA A GREVE.

142 MADONNA WITH NUDE STANDING CHILD. Luco in Mugello. S. Pietro. Photo., Private.

This half figure of the Madonna, clad in violet, with a mantle of blue lined green, holds to the left a nude Child who blesses with his right hand and in his left holds a bird.

Bibl. :

Cr., 347.

143 MADONNA ENTHRONED WITH DRAPED CHILD BLESSING. Florence. S. Barnaba. Photos., Alinari, 3693; Brogi, 4728.

This relief (Fig. 83), set over the door of S. Barnaba, shows a dependence on Giovanni's forms though lacking his quality. The Madonna, in

violet robe edged yellow and a blue mantle, enthroned on an acanthus decorated bench, holding the Child, who is clad in a green tunic and stands on a cushion blessing, is not unlike the Madonna of S. Maria a Greve, Scandicci. The background is decorated with a pattern similar to that of the Madonna and Child and S. Giovannino in the Museo Nazionale, No. 44. The violet



FIG. 83.—MADONNA. FLORENCE, S. BARNABA.

columns with spiral flutings are provided with Giovanni's typical dolphin and vase capitals. The base or predella constructed like that of the Magalotti ciborium is inscribed:

♣ SUB GVBER(N)ATIO(N)E ARTIS AROMATAR(I)OR(VM).

The Aromatarii were incorporated in the Guild of the Doctors and Apothecaries whose stemma was a Madonna seated in a Tabernacle. Luca della Robbia executed their stemma for the exterior of Or San Michele.

Bibl.:

B. J., 87; Bigazzi, 21; B., *Kf.*, 23; Burl., 107; C-M., 206 No. 4; Cr., 341; Richa, VII, 57; Vas., II, 191.

144 THE FOUR EVANGELISTS. 1520-1521(?). Galatrona (near Montevarchi), S. Giovanni Battista. Statuettes. H., 0.42m. Photo., Alinari 9855 shows two of them.

Set on brackets on the wall are four small, white statuettes of the Evangelists, set diagonally on their bases which are inscribed

- (1) S(an) · MATHEE · P(ROPHETA) ET EVA(N)GELISTA
 (2) S(an) · MARCE · EVA(N)GELISTA
 (3) S(an) · LVCA · EVA(N)GELISTA
 (4) S(an) · IHOAN(N)ES · AP(OSTOLO) ET EVA(N)GELISTA

It is barely possible that these statuettes were made by Giovanni's son Marco, who received payments in 1520 and 1521 in the accounts concerning Giovanni della Robbia and his work for Messer Leonardo di Giovanni Buonafede at Galatrona. However, the receiver of payments is usually an agent, not necessarily a co-worker.

Document: [Copied by Mr. Rufus G. Mather.]

"E a di xiiij di gienaro 1520 f uno largo
 doro Inoro porto marcho suo figluolo
 chontanti a uscita g ac. 240 f 1-
 E a di xxviiiij daprile 1521 l iij sx
 picc. porto marcho suo figluolo chontanti
 a uscita h ac 8 f-10
 E a di 30 di deto l iij sx picc. porto
 marcho quo figluolo chontanti a uscita
 h ac 8 f-10"

[Archiv. di S. Maria Nuova, Libro Giallo (1516-1518) segnato F. c. 227.]

Bibl.:

Bacci, *Ill. Fior.*, 1908, 144 (Doc.); M., *A. J. A.*, XXII (1918), 373 (Doc.).

145 MADONNA AND CHILD WITH SS. GIOVANNI BATTISTA AND GIROLAMO. Berlin. Kaiser-Friedrich Museum, 113 (I. 161). Medallion. Diam., 1.44m. Photo., Private.

This medallion (Fig. 84) was acquired in Rome in 1846. It was then entirely white, was so published in the Museum's early catalogues, and was still entirely white when in 1894, I took the photograph here published. The latest catalogue publishes the garland as polychromatic, the background

as blue on which are streaks of golden glory. The Director had found this monument "sehr nüchtern," but now the compiler of the official catalogue calls attention to the naturalistic colouring of the fruit, the preservation for the most part of the gilding in the background and describes the whole as



FIG. 84.—MADONNA AND SAINTS. BERLIN MUSEUM.

a characteristic work of Giovanni's about 1500! Alas, that German polychromy should invade the field of sculpture! Had it been left white it would have been equally characteristic, for at Galatrona there are several monuments which Giovanni made in 1518 for Leonardo Buonafede, and there is a Madonna of 1520 in the Seminario at Fiesole very similar to the Berlin medallion in type and devoid practically of polychromy.

The Madonna, robed in a close fitting robe covered by a mantle held together by a cherub headed brooch, holds on her lap the curly haired Child who, as usual, is holding a bird and blessing, but lacks the customary cushion. To the left and right are SS. Giovanni Battista and Girolamo, the same saints that flank the Madonna in the altarpiece at Arcevia, but the types have changed somewhat. They are here more conscious of the fate in store for the happy Child.

The garland, set between egg and dart and leaf mouldings, is composed

of contiguous, chiefly triplex bunches of fruit, flowers and wheat, with no frogs, lizards or other animals. Altogether, the medallion is an unusually careful example of Giovanni's workmanship.

Bibl.:

B., *Kf.*, 26; *Ital. Pl.*, 95; B-T., No. 129; C-M., 261 No. 354; Cr., 333; Schottmüller, 48-49, No. 113; Tieck Gerhard, No. 661A; *Z. f. b. K.*, XXIV (1889), 122.

- 146** MADONNA AND CHILD ENTHRONED, WITH SAINTS.
1520. Fiesole. Seminario. Altarpiece. H., 2.40m., W., 1.80m.
Photos., Alinari, 3292; Brogi, 9862.

From the Castello or Palazzo Episcopale at Fiesole this altarpiece (Fig. 85) was transferred to the Seminario. At that time doubtless the lunette was raised above its original level. The name of the donor Guglielmo dei Folchi and the date, 1520, are inscribed on the predella of the Madonna's throne.

The central relief represents the Madonna seated holding on her right knee the nude child, who seated on a cushion holds a bird and is blessing. Above her two lily bearing angels hold a golden crown, beneath which is the Holy Dove. The predella of her throne shows two putti upholding a *tabella ansata* inscribed:

‡ GVLILEMVS ▶ DE ▶ FOL
CHIS ▶ EP(ISCOPV)S ▶ FESVLANVS ▶
FIERI ▶ FECIT ▶ AN(N)O
+ D(OMIN)I ▶ M · DXX +

Standing to the left are S. Pietro, with keys and book, and Bishop S. Donato of Scotland (Duns Scotus); to the right S. Giovanni Battista, with cross and scroll inscribed ECCE AG(N)VS), and Bishop S. Romolo with the wild beast at his feet. Their names are inscribed below

- (1) PETRVS · APPOSTOLVS ·
(2) S(ANCTVS) DONATVS DE SCOTIA · EP(ISCOPV)S · FESV-
LANVS +
(3) ‡S(ANCTVS) · IOHANNES BATISTA ·
(4) ‡S(ANCTVS) ROMVLVS · EP(ISCOPV)S · FESVLANVS +

On the predella at either end are the arms of Bishop Guglielmo dei Folchi; Chequy *argent* and *sable*, a diminished fess *gules*, from which issues an eagle *argent* in a chief *sable*. Between them are scenes relating to the saints above (1) the angel releases S. Pietro from prison, (2) S. Donato performs a miracle, (3) The Presepio, (4) The Birth of S. Giovanni Battista, (5) The Beheading of S. Romolo at the well.

The frame has pilasters decorated with thick set bunches of triplex fruit and flowers separated by ribbons tied in horizontal bows, the usual dolphin capitals, entablature with cherub heads, garlands and disks, and lunette with God the Father blessing and holding an open book, set between two cherubs and enclosed in a cherub frame at the top of which again appears Bishop Folchi's coat of arms.



FIG. 85.—MADONNA AND SAINTS. FIESOLE, SEMINARIO.

Bibl.:

B., *Kf.*, 24; Burl., 114; C-M., 232 No. 176; C., s.v. Folchi; Cr., 182, 208, 309; M., *R. H.*, 249-250; Perkins, *T. S.*, I, 199; R., *D. R.*, 257; *Sc. Fl.*, IV, 62; v. Rumohr, II, 295 note; Vas., II, 193.

- 147** MADONNA AND CHILD, AND S. GIOVANNINO. Florence. Museo Nazionale No. 44. Medallion. Diam., 1.10m. Photos., Alinari, 2768; Brogi, 9489.

From the suppressed monastery of the Ognissanti this medallion (Fig. 86) reached the Museum on May 9, 1866. The Madonna, robed in dark violet with mantle of blue, holds to the left the Child, nude, holding a bird, blessing. He stands on a cushion of which a small portion is glazed white.



FIG. 86.—MADONNA. FLORENCE, MUSEO NAZIONALE.

S. Giovannino, with flaming nimbus, is to the left. All nudes unglazed. The background is covered with a Robbia pavement pattern done in blue and green against yellow ground.

The frame has a heavy egg and dart moulding within a polychromatic garland composed of contiguous, triplex and quinqueplex bunches of fruit interspersed with flowers, among which may be seen also a frog and a lizard.

Bibl.:

Burl., 110; C-M., 217 No. 72; Cr., 338; Supino, 446 No. 44.

- 148** S. ROMOLO ENTHRONED. 1521. Fiesole. Duomo, over entrance (interior). H., 1.60m. Photo., Alinari, 20350.

From the Castello or Palazzo Episcopale was transferred to the Cathe-

dral the statue of S. Romolo (Fig. 87) and the Folchi stemma now above the entrance door (interior).



FIG. 87.—S. ROMOLO. FIESOLE, DUOMO.

S. Romolo is seated on a throne flanked by yellow female sphinxes, covered with a white mantle heavily bordered with yellow, and wearing an elaborately decorated mitre. He is blessing and carries a blue book with yellow fittings. At his feet is a brown beast. Back of his head a fluted blue shell. The niche is framed by pendent garlands of continuous bunches of fruit and flowers irregularly composed. The predella is inscribed:

▷S(AN)C(TV)S▷ROMVLVS▷EP(ISCOPV)S▷FESVLANVS+

The stemma of Bishop Folchi above and the cartello below, dated 1521, though made at the same time were not designed to form a part of this monument, which was probably capped by the palmette now below the

cartello. This palmette is similar to that which caps the frame of the altar-piece formerly in the Via Nazionale (1522).

Bibl.:

B. J., 81-82; B., *Kf.*, 24; Burl., 64, 114; C M., 232 No. 173; Cr., 208, 329; M., *R. H.*, 250; Vas., II, 193.

149 STEMMA OF BISHOP GUGLIELMO DEI FOLCHI. 1521.
Fiesole, Duomo, over entrance door (interior).

Within a wreath of continuous, irregularly composed fruit and flowers, on a Tuscan shield set in a blue fluted disk is the stemma of Bishop Guglielmo dei Folchi: chequy *sable* and *argent*, a diminished fess *gules* from which issues in a chief *sable* an eagle *argent*.

The stemma is now set above the statue of S. Romolo. Below that statue is a rectangular tablet, originally connected with the stemma, inscribed:

♪ TEMPORE ♪ R(EVEREN)DI ♪ EP(ISCOP)I ♪ FESVLANI ♪
GVLIELMI ♪ DE FOLCHIS +
ANNO ♪ DOMINI ♪ M♪D♪XXI +

Bibl.:

C-M., 232 No. 173; C., s.v. Folchi; Cr., 329; M., *R. H.*, 250; Vas. II, 193.

150 FIVE STATUETTES. Fiesole. Duomo.

Milanesi (Vas., II 193-194) reports as in the Confessione of the Cathedral at Fiesole five glazed terra-cotta statuettes by Giovanni della Robbia. They are no longer there.

151 VISIT BY THE MARIES TO THE SEPULCHRE. 1521. Florence. Museo Nazionale, No. 37. Lunette. H., 0.90m.; W., 2m. Photos., Alinari, 2751; Brogi, 9493.

This lunette (Fig. 88) came to the Museo Nazionale in March 1868, from the suppressed convent of the Annunziata. It is signed by Giovanni della Robbia and dated 1521. The central portion of the composition is closely related to Perugino's Entombment (1459) in the Accademia and Fra Bartolommeo's Pietà, (1515) in the Pitti Gallery. This composition, known as a Deposition or Pietà, represents properly the day of "preparation" or the first visit of the Maries to the sepulchre (Matth. 27, 57-62; Mk. 15, 42-47; Luke 23, 50-56). Here is the tomb which Joseph of Ari-

mathaea had "hewn out of the rock," wherein "never man before was laid," covered in places with moss and occupied by lizards, frogs, and snails. Here is the "clean linen cloth" in which the body of Christ had been laid. S. Giovanni Evangelistà and the Mater Dolorosa, both robed in



FIG. 88.—MARIES VISIT THE SEPULCHRE. FLORENCE, MUSEO NAZIONALE.

maroon with mantles of blue, are raising the head and shoulders of the dead Christ, while Mary the mother of James the Less, in yellow robe and maroon mantle leans over in adoration, and the Maddalena, in a light blue edged yellow robe and green lined yellow mantle, with the box of spices and ointment, is at his feet. We may notice that the flesh colour of Christ is of a darker hue than that of the three women. On the edge of the white linen cloth is inscribed:

HOC OPVS · FECIT · IOHAN(N)ES · ANDREE · DE ROBIA ·
AN(N)O D(OMI)NI · M · D · XXI+

The frame consists of an inner egg and dart moulding and an outer garland of fruit and flowers chiefly in double file rising from the sides to the top, which is terminated by a band of white Annunciation lilies.

Bibl.:

B., *Kf.*, 18, 24; *Fl. Sc.*, 200, Pl. 85; *Denk.* 88, Taf. 280; *Burl.*, 110; *C-M.*, 132; *Cr.*, 328; *S.*, 141, Abb. 154; *Supino*, 445 No. 37; *Vas.*, II, 193.

152 THE ANNUNCIATION. Florence. Museo Nazionale, No. 78. Lunette. H., 0.90m.; W., 2m. Photos., Alinari, 2749; Brogi, 9501.

This lunette (Fig. 89) was a companion piece to the one just described, and was transferred to the Museo Nazionale on the 9th of March 1868 from

the convent of the Annunziata. The subject of the lunette was especially appropriate to the location. The archangel Gabriel robed in white with mantle of yellow lined green, kneels, holding a lily branch, and announces his message to the Annunziata, who in violet edged yellow robe and mantle of blue lined green is seated on a yellow throne before a highly decorated



FIG. 89.—THE ANNUNCIATION. FLORENCE, MUSEO NAZIONALE.

curtain. Between the two figures is a dolphin handled vase full of roses and lilies, above which amid the golden light of heaven is seen the Holy Dove, and a bed with curtains and bolster of pure white.

The frame has a wider garland than that of its companion piece, composed of fruit and flowers, rising from the sides toward the top where is a row of Annunciation lilies. The fruit is composed of contiguous, triplex bunches interspersed at irregular intervals alternately with pairs of white roses or white lilies.

Bibl. :

B., *Kf.*, 18, 24; *Burl.*, 111; *C-M.*, 217 No. 69; *Cr.*, 340; *Supino*, 453 No. 78.

153 S. FRANCESCO. Florence. Museo Nazionale, No. 59. Medallion. Diam., 1.40m. Photo., Brogi, 9478.

This medallion (Fig. 90) came from the abandoned church now known as the *Manifattura dei Tabacchi*, in the *Via Panicale*. S. Francesco is here represented in three quarter figure, with yellow nimbus, flesh coloured face, yellow brown beard, gray cowl and gown, holding a yellow cross and blue book. His eyes have light yellow irises. The background is white.

The frame has an inner egg and dart moulding and an outer heavy

wreath of contiguous, triplex bunches of fruit with white flowers at regular intervals.

Bibl. :

Burl., 111; Cr., 339; Supino, 449 No. 59.



FIG. 90.—S. FRANCESCO. FLORENCE, MUSEO NAZIONALE.

154 S. FRANCESCO. Florence. S. Croce (Cappella Medici). Half figure. Photos., Alinari, 2164; Brogi, 5826.

S. Francesco (Fig. 91) is here portrayed in a gray habit carrying a



FIG. 91.—S. FRANCESCO. FLORENCE, S. CROCE.

yellow cross and a blue book with yellow fittings. He shows exaggerated stigmata on hands and side.

Bibl.:

B., *Kf.*, 23; Burl., 107; C-M., 206 No. 8; Cr., 341.

155 A MONASTIC SAINT. Florence, S. Croce (Capella Medici). Half figure. H., 0.70. Photos., Alinari, 2163; Brogi, 5827.

This Saint (Fig. 92), called S. Bernardo by Bode, S. Bonaventura by Cavallucci-Molinier and Miss Cruttwell, and Beato Gherardo da Villa-



FIG. 92.—MONASTIC SAINT. FLORENCE, S. CROCE.

magna by Alinari, wears a brown habit over a white tunic and displays a book inscribed *Unde vos o fili(a)e pulsate matrem precibus pulsate ad ostium vim tantis amicis.*

Bibl.:

B., *Kf.*, 23; Burl., 107; C-M., 206 No. 8; Cr., 341.

156 S. ORSOLA. Florence. Museo Nazionale No. 55. Medallion. Diam., 1.40m. Photo., Brogi, 9479.

This medallion (Fig. 93), a companion piece to No. 153, is also from the Manifattura dei Tabacci. S. Orsola, who was stabbed in the neck,

is here represented with a wound in her throat. Her face is enamelled to imitate flesh colour. Above her golden hair rests a golden crown, and over her shoulders is cast a rich mantle bordered with jewels. She carries



FIG. 93.—S. ORSOLA. FLORENCE, MUSEO NAZIONALE.

a green palm and a blue and yellow book. The background is a white disk; the frame a white egg and dart moulding surrounded by a polychromatic wreath of triplex and quinqueplex bunches of fruit irregularly interspersed with flowers. A lizard may be seen near the grapes.

Bibl. :

Burl., III; Cr., 339; Supino, 448 No. 55.

157 BUST OF S. ORSOLA. Florence. Museo Nazionale, No. 72.
H., 0.60m. Photos., Alinari, 2757; Brogi, 9466.

This bust (Fig. 94) catalogued as S. Caterina should be known as S. Orsola, for in the Berlin Museum there was formerly an atelier copy of it which shows the wound in the neck, as is the case with the medallion in the Museo Nazionale No. 55, and in the S. Orsola bust at the Certosa. She wears a yellow, for golden, crown and necklace with pendant or brooch which imitates a sapphire surrounded by pearls.

Bibl. :

Burl., III; Cr., 339; Supino, 451 No. 72.



FIG. 94.—S. ORSOLA. FLORENCE, MUSEO NAZIONALE.

158 S. ORSOLA. Berlin. Kaiser-Friedrich-Museum, No. 133 A (formerly). Photo., Private.

This bust, almost a replica of a bust No. 72 in the Museo Nazionale, Florence, is in white enamel with yellow crown and necklace with pendant above which is the usual sapphire brooch. Her neck shows a violet wound. This identifies her as S. Orsola.

Cavallucci and Molinier give the museum number as 619; when I photographed it in 1894 the number had been changed to 133A. In Fraulein Schottmüller's official catalogue it is omitted altogether.

Bibl.:

C-M., 263 No. 365; Tieck-Gerhard, No. 619.

159 THE PRESEPIO, OR NATIVITY WITH GLORIA. 1521. Florence. Museo Nazionale, No. 25. Altarpiece. H., 2.80m.; W., 1.55m. Photos., Alinari, 2776; Brogi, 9500.

This altarpiece (Fig. 95) was formerly in the church of the convent of S. Girolamo delle Poverine suppressed in 1865. There is no indication on the monument itself that it was designed for that church. It bears, however, the name of the donor Filippo di Tommaso di Filippo dei Panichi, that of the sculptor Giovanni di Andrea della Robbia, and the date 1521.

Bad in composition and garish in colour as is this monument—one of the first to bear Giovanni's signature—its effectiveness would be improved if we bear in mind (1) that the candelabra bearing and musical angels were

originally lateral decorations of a niche and set either at right angles to the central relief, as in the Assumption at S. Giovanni Valdarno or at obtuse angle to it, as in the Madonna and Saints altarpiece in the Via Nazionale; (2) that the fruit garland originally sprang from the top and hung down on either side, as in the altarpiece at S. Girolamo, Volterra (1501), the shrine of S. Romolo at Fiesole (1521), and other monuments; and (3) that the central relief must have originally contained an Annunciation angel and probably lacked the medallion with God the Father.

The central group represents the Presepio, usually called the Nativity.



FIG. 95.—THE NATIVITY. FLORENCE, MUSEO NAZIONALE.

Here the infant Christ, nude, unglazed, rests on light green hay; over him leans S. Giovannino in yellowish brown hair cloth; at his sides S. Giuseppe in robe of blue, edged yellow, and cloak of yellow, and S. Maria in violet robe with yellow borders, and mantle of light blue lined green. Behind them are the heads of the ox and ass, a shepherd carrying a lamb; the thatched stable; hill sides with trees, birds, and animals; shepherds watching their flocks, dazzled by the light from the Annunciation angel (possibly the small angel here used to support the enormous medallion); and three angels singing the Gloria in Excelsis. The huge star in the East and the medallion of God the Father in yellow flames of light, surrounded by blue and violet winged cherubs alternating with golden stars, seems an intrusion into the composition, diverting attention from the principal theme.

The predella shows at either end the stemma of the Panichi family: *Gules*, a griffin segreant *or* debruised of a bend *sable*. Between the two stemmi is a long relief representing the procession and adoration of the Magi, the donor and a Dominican monk, and cartellini inscribed:

(1) HOC · OPVS · FECIT FIERI · PHILIPPVS · DICTVS THOME
PANICVS and (1) AN(N)O MDXXI

The fruit frame is a continuous series chiefly of triplex bunches of fruit interspersed with white flowers.

The lateral decorations consist of (1) inscriptions on palmette-handled tablets; to the left,

∩ HOC ▶ OPVS ▶ FECIT
FIERI PHILIPPVS ▶
THOME PHILIPPI ▶
DE PANICHIS ▶ AN(N)O D(OMI)NI ▶
M ▶ D ▶ XXI +

to the right,

∩ HOC OPVS ▶ FECIT ▶ IOA(NN)ES
ANDREE ▶ DE ▶ ROBBIA ▶ AC ▶ APO
SVIT ▶ HOC ▶ IN TEMPORE
DIE ▶ VLTIMA ▶ LVLII
AN(N)O ▶ D(OMI)NI ▶ M ▶ D ▶ XXI +;

(2) candelabra bearing angels in honour of the new born Child, the two lowermost in robes of blue with green collars and wings of wood, bearing candlesticks and kneeling on polygonal pedestals inscribed respectively

+ PVER ▶ NATVS ▶ EST ▶ NOBIS + and
+ FVLIVS ▶ DATVS ▶ EST ▶ NOBIS +;

the smaller ones above clad in violet brown with mantles of blue; (3) four cherubs, winged alternately in violet and in blue, serving as punctuation points or resting places before we reach (4) the musical angels who with cithera, tambourine, psaltery, flageolets and violin unite in the Gloria in Excelsis.

Document: [Copied by Mr. Rufus G. Mather.]

"Monasterio Le Poverine

A mezzo la chiesa altro Altare della Famiglia de Panichi con La loro Arme. Vi è una Nativita del Sig^o di Terra cotta colorita molto bella con alcune storiette di figure piccole nell' imbasamento e molti altri ornamenti di Festoni, fogliami et altro molto belli sonovi queste due Inscrizioni (1) Hoc opvs fecit fieri Philippus Thome Philippi de Panichis Anno Dni 1521 (2) Hoc opus fecit Ioannes Andree de Robia ac posuit hoc in tempore die Ultima Julii 1521."

[Archivio di Stato, Sepoltuario Rosselli Cod. Carta Sec. XVII Parte Prima c. 460.]

Bibl.:

B.J., 47-48, 77-79; B., *Kf.*, 18, 24; A. S. A., II (1889), 2; Burl., 110; C-M., 123, 132-134; Cr., 238, 328; Demmin, 218; M., *R. H.*, 252; R., *D. R.*, 222, 244; *Sc. Fl.*, IV, 50, 58; Richa, II, 301-302; Roselli, *Sepoltuario*, I, 460; Supino, 441 No. 25; Vas., II, 182 note 2.

160 MADONNA ENTHRONED WITH SAINTS. 1522. Florence. Via Nazionale. Known as the Tabernacolo delle Fonticine. Photos., Alinari, 3192-3193; Brogi, 4695.

This elaborate tabernacle (Fig. 96) was set up in 1522 by the "Men of the Kingdom of Bethlehem," an organization of semi-religious character which represented one of the districts of Florence. It stands in the Via Nazionale (Già Tedesca) and is affixed to the wall of the former Convento di Foligno.

Here are represented the Madonna enthroned amid Saints. The Madonna, in robe of violet edged yellow and mantle of blue lined green, is seated on an elaborate throne panelled in coarse imitation of variegated marble and with arms adorned with yellow grotteschi. Her eyes have violet brows, lashes, pupils, and yellow irises. She carries on her right knee on a cushion the nude Child who holds a bird and blesses. Behind her are (1) S. Jacopo Maggiore, in blue edged yellow and mantle of violet lined green, holding a book and a staff with a shell attached, a patron of such organizations as that of the Men of Bethlehem, and (2) S. Lorenzo, in green edged yellow with a rectangular patch of blue on his breast, holding a book and palm. Behind him is his gridiron. To the left and right, at an obtuse angle to the central relief, stand in niches (3) S. Barbara, robed in white embroidered with Persian pattern with mantle of violet lined blue, carrying a stepped tower-like reliquary and a palm, on a pedestal inscribed ♀ SANCTA + BARBERA + and (4) S. Caterina, in blue edged yellow

with mantle of yellow lined green, holding a book and palm, her symbol a toothed wheel at her side, on a pedestal inscribed ♪ SANCTA + CHATERINA + Above their heads are blue and violet winged cherubs separating them from a medallion of God the Father with open arms. Below him



FIG. 96.—TABERNAOLO DELLE FONTICINE. FLORENCE, VIA NAZIONALE.

the Holy Dove emitting golden light through a golden crown held high above the Madonna's head by two lily bearing, polychromatic angels. The polygonal pedestal of the Madonna's throne is inscribed:

♪ SALVE ▶ VIRGO ▶ PARENS ▶ TERRARVM ▶ CVN(C)TA RE-
GENTIS +

SALVE SPES HOMINVM GRATIA VITA SALVS +

and further below

QVESTO ► DEVOTO TABERNACHOLO ► AN(N)O FATTO
 FARE GL(I)VOMINI
 DEL REAME DI BELIEM(M)E ► POSTO IN VIA ► SANCTA
 CHATERINA
 ► M►D►XXII +

The latter inscription explains the introduction of S. Caterina into the composition. In the same district was a Compagnia di S. Barbara, a favourite society for Germans and Flemings.

The frame, in gross imitation of Ghiberti's bronze gates, shows a series of heads associated with fruit and flowers. To the left is (1) S. Sebastiano in a niche, (2) S. Antonio Abate, his name inscribed on his nimbus, (3) S. Domenico, a star on his nimbus, (4) S. Stefano, a stone on his head, (5) a Bishop, S. Zanobi or Ambrogio, (6), S. Francesco, (7) S. Filippo Benizzi, a restoration of the year 1885 when the head in this position (probably of some other saint) was through carelessness broken to pieces, and (8) S. Rocco. The fruit bunches, chiefly triplex, are arranged dos-a-dos and separated by blue ribbons tied in horizontal bows.

Bibl. :

A. e S., IV, 289; Baldinucci, V, 220; B. J., 48, 79; Bigazzi, 285-286; B., *Kf.*, 24; *A. S. A.*, II (1889), 2; Burl., 108; C-M., Frontispiece, 124-126, 136, 213 No. 51; *Cr.*, 213, 239, 329; Demmin, 215; R., *D. R.*, 256-257; *Sc. Fl.*, IV, 62; Richa, IV, 186; vonRumohr, II, 295 note; *Vas.*, II, 191; *Z. f. b. K.*, XX (1885), 20, 720.

161 MADONNA ENTHRONED AND SAINTS. Florence. S. Croce. Cappella Bardi-Serzelli. Round-headed altarpiece. H., 2.45m.; W., 1.60m. Photos., Alinari, 2093; Brogi, 5882. Cast, Lelli, 1174.

In S. Croce, the chapel formerly known as the Pulci, now as the Cappella Bardi-Serzelli, contains an altarpiece (Fig. 97) in style characteristic of Giovanni della Robbia's work of 1521 or 1522. Brogi's photograph shows that the sides of the chapel were once painted with Giottesque frescoes, which as Alinari's photographs show, were entirely concealed by plaster so as to make the altarpiece fit against the wall. This suggests that the altarpiece was not originally designed for this position. We become convinced of this when we consider the question of a frame. Here is only an egg and dart moulding with no crowning ornament and no lateral acroteria, in fact no termination. This now frameless altarpiece was in all probability completed in a manner similar to that of the Tabernacolo delle Fonticine, where an analogous egg and dart moulding rests on inadequate architectural support. The central relief represents the Madonna enthroned amid stand-

♪ REGINA ▶ CELI ▶ LETARE ▶ ALLELVIA ▶ QIVA (for Quia)
 QVE(M) ▶ MERVISTI ▶ PORTARE ▶ ALLE(LVIA) ▶ RESV(R)-
 REXI ▶
 SICVT ▶ DIXIT ▶ ALL(ELVIA) · ORA P(RO) NOBIS · DEVM ·
 ALLE(LVIA).

The Child holds a bird and is blessing.

To the left stands S. Giovanni, robed in blue with mantle of dark violet lined green. He is blessing and carries a yellow chalice covered by a green dragon. To the right S. Maria Maddalena, in violet robe and green lined yellow mantle, carries a yellow box of ointment and a book.

Two angels behind them hold jasper vases. Above the throne lily bearing angels hold the golden crown set with jewels while a white dove floats against the light blue sky. All nudes are unglazed.

The predella of the entire relief consists of an upper member broken so as to throw the central part into relief and decorated with a network of cubes with black, yellow and green sides; and a lower member showing between white mouldings a blue frieze on which are represented S. Domenico, in black mantle over white tunic, holding a book and lily branch, S. Lucia with palm and platter with eyes on it, S. Gabriele, the Holy Dove and vase with lilies, the Annunziata, S. Caterina with palm branch and wheel, and S. Tommaso d'Aquino robed in black mantle over white, holding an open book. The Dominican character of the predella is a further indication that the altarpiece was not originally designed for a place in the great Franciscan church of S. Croce.

Bibl.:

B. J., 80-81; B., *Kf.*, 18, 23; *A. S. A.*, II, 1889, 2; *Burl.*, 107; *C-M.*, 206 No. 5; *Cr.*, 239-240, 328; *Demmin*, 218; *R.*, *D. R.*, 254-256; *Sc. Fl.*, IV, 61-62; *Ruskin*, XXXVIII, 329.

162 BUST OF A WOMAN. New York. Davanzati Sale, Nov. 21, 1916. Medallion. Diam., 0.965m. Photo., Private.

Within a polychromatic wreath composed in six divisions of fruit and flowers arranged in groups of five and separated by blue fluted ribbons is a fine bust of a young woman (Fig. 98) set against a blue background. Disks of dark violet indicate the eyes. On three of the divisions of the wreath is seen a frog, on two a snail. Possibly the wreath is by Girolamo della Robbia; the bust however is certainly by Giovanni; and in date not far removed from that of the altarpiece on the Pulci chapel in S. Croce.

Bibl.:

Davanzati Sale Cat., No. 115.



FIG. 98.—BUST OF A WOMAN. NEW YORK, DAVANZATI SALE.

163 MADONNA AND CHILD. Cascio. SS. Stefano e Lorenzo.
Photo., Private.

The Madonna stands in a niche erect with the nude Child on her left arm and holds his right wrist in her right hand. She wears a light blue mantle over her violet brown gown. Two angels hold a crown over her head. The original crown is now concealed by a modern metal one and a similar modern crown has been set on the head of the Child.

The frame displays on the archivolt a winged cherub head with pendent bunches of polychromatic fruit against a white ground. The pilasters, also white, decorated with pendent garlands consisting of triplex bunches of fruit and flowers. The predella shows a heavy egg and dart cornice, a blue frieze formerly inscribed, and an undecorated base moulding.

By a pupil of Giovanni della Robbia.

Bibl.:

Cr., 335.

164 MADONNA AND CHILD, WITH S. GIOVANNINO. Ussé.
Château, Chapelle. Photo., Neuerdein.

This is a puzzling relief. The Madonna holding the nude Child blessing, and the kneeling S. Giovannino clad in hair cloth and his scroll inscribed

ECCE AGNVS DEI, suggests the influence of Giovanni della Robbia. The polychromatic cherubs in the lunette, the console with the cherub head and the cornucopias, and the sphinxes in the Madonna's throne also recall his work of 1521. The background with its rosettes in circles seems too schematic and its extension below the console most unusual. The outer frame with the fruit garland about the lunette and the dolphin capitals over the pilasters suggest also his influence, but the pendent bunches of wheat in triplex bunches is a new departure—possibly designed by Girolamo della Robbia. However, I have not seen this relief and it may be in great part modern.

165 TWO ANGELS HOLDING A CROWN. Florence. Museo Nazionale No. 48. Medallion. Diam., 1.37m. Photos., Alinari, 2769; Brogi, 9487.

This medallion (Fig. 99), brought from the Cappuccini monastery on April 5, 1867, has long been recognized as a combination of unrelated parts. The central relief of a Madonna adoring the Child, not to be attributed to Giovanni della Robbia, originally had no connection with this



FIG. 99.—ANGELS HOLDING CROWN. FLORENCE, MUSEO NAZIONALE.

frame. Nor was the frame designed for this relief, as the ground on which the angels stand has no relation to that on which the Madonna is kneeling. The angels holding a yellow crown, through which a white dove pours tongues of flame, are clad in yellow robes and have blue collars. In all

details they reflect the work of Giovanni della Robbia between the years 1520 and 1525. The original design is not perfectly clear. Had the central relief been a Madonna enthroned we should have expected smaller angels flying above her head. For an Assumption the angels would have been represented as supporting a mandorla. Here they are standing on the ground, too large in scale even for a ciborio to have occupied the middle ground. Possibly they were designed to enframe a painting by another artist on a different scale. Evidently the central portion of the composition has been lost and another of convenient size put in its place.

The garland is composed of irregularly triplex continuous bunches of fruit and flowers on which are seen a snail and a lizard.

Bibl. :

Burl., 50, 110; C-M., 217 No. 73; Cr., 339; Supino, 447 No. 48.

166 STEMMA OF ARCANGELO SPIGLIATI. 1522. Florence, Museo Nazionale, No. 42. Photo., Private.

On a painted plaque (Fig. 100) a beribboned tournament shield bears the Spigliati arms: *Gules*, a tower *argent* surmounted by two lions rampant



FIG. 100.—STEMMA OF ARCANGELO SPIGLIATI.

or. Around the arms is inscribed: S(ER) ARCHANGIOLO DI LOREN(N)ZO SPIGLIATI ► E SVORVM ► AN(N)O ► S(ALVATORIS) ► M ► DXXII +

Several members of the Spigliati family were priors of Florence in the XIV century.

Bibl. :

Cr., 338; M., *R. H.*, 257-258; P., 558; Supino, 446 No. 42.

- 167** MADONNA ENTHRONED, CROWNED BY ANGELS. Monte Oliveto Maggiore. Abbazia (over entrance). W., 1.25m. Photos., Alinari, 9152; Lombardi, 1543.



FIG. 101.—MADONNA ENTHRONED. MONTE OLIVETO MAGGIORE.

In a niche over the entrance to the grounds of the monastery at Monte Oliveto is the Madonna enthroned (Fig. 101). She wears a violet robe, blue mantle lined green with a large yellow star on the right shoulder. Her hair is brown, her eyes have black brows, lashes and pupils without distinc-

tion of irises. The Child, nude, holding a bird, blessing, is seated across her lap on a cushion. The throne is faced with panels decorated with groteschi yellow on blue and bear on each side the Montolivetani arms: a mount of three tops *or*, with olive branches *vert*, surmounted by a cross *gules*. The predella is inscribed:

∪ SVB TVVM ▶ PRESIDIVM CONFGIMVS ▶ SANCTA ▶ DEI ▶
GE(N)ET(RIX).

Above the head of the Madonna two polychromatic angels, with many coloured wings, bear a yellow, jewelled crown through which the Holy Dove pours out yellow tongues of fire.

Bibl.:

B., *Kf.*, 25; Brogi, *Inv.*, 38; C-M., 238 No. 205; Cr., 240, 329; M., *R. H.*, 147; R., *D. R.*, 257; *Sc. Fl.*, IV, 63.

168 MADONNA AND CHILD BLESSING. Florence (near). Castello di Vincigliata. Chapel.

From the Palazzo Corsi, Florence. I have not seen this Madonna, but it appears to be by Giovanni della Robbia and may be associated with the Monte Oliveto and the Scandicci Madonnas. Like them it is inscribed: SVB TVVM PRESIDIVM CONFGIMVS SANCTA DEI GENETRIX

The frame work appears to be modern. The pilasters and archivolt are not Robbiesque; the base inscribed ∪ A(N)NO ▶ DOMINI M ▶ D ▶ XXVI + follows the type of a ciborium base like that in the Museo Nazionale No. 77. The console is too small for the tabernacle.

Bibl.:

Cr., 342; R., *D. R.*, 257, 265.

169 S. BENEDETTO ENTHRONED. Monte Oliveto Maggiore. Abbazia (over entrance, inner side). W., 1.25m. Photos., Alinari, 9153; Lombardi, 1542.

Over the inner side of the main entrance to the grounds of the monastery at Monte Oliveto is a statue of S. Benedetto (Fig. 102) under whose rule the monastery was placed by its founder S. Bernardo dei Tolomei. The throne is similar to that of the Madonna on the outer side of the entrance, but its low predella bears no inscription.

The dark bearded saint clad in white monastic robes blesses with his right hand; in his left is an open book inscribed: AVSCVLTA ▶ O FILI-

(I) PRECEPTA MAGISTRI ET ► INCLINA AVREM, the first words of his famous Rule.

Bibl. :

B., *Kf.*, 25; Brogi, *Inw.*, 38; C-M., 238 No. 206; Cr., 240, 348; Jameson, *Leg. Mon. Orders*, 15, 148-149.



FIG. 102.—S. BENEDETTO ENTHRONED. MONTE OLIVETO MAGGIORE.

170 S. ANTONIO ABATE. Berlin. Kaiser-Friedrich Museum, No. 118 (I. 167). Statuette. H., 1.06m. Photo., Museum.

Purchased in Florence in 1846. S. Antonio is here seated on a throne (Fig. 103) ornamented with sphinxes, as is S. Romolo in Fiesole Cathedral (1521). He is blessing with his right hand and in his left holds a book inscribed:

O VOI CHE
 SIATE NEL
 QVOR (i.e. CVORE) MIO
 AVERTISCO

CHE NO(N)
R(I)P(V)DIATE
LA FATICA
DI TANTO
TEMPO +.

The nudes are unglazed, as also the cowl. The mantle is decorated with a pattern resembling that on the Madonna in the Assumption medallion in



FIG. 103.—S. ANTONIO ABATE. BERLIN MUSEUM.

the façade of the hospital at Pistoia (1525), and has a yellow border on which at intervals appears one of S. Antonio's symbols, the T cross. At his feet is the pig wearing a bell about his neck.

Bibl. :

B., *Kf.*, 26; *It. Pl.*, 95; Bode and Tschudi, 44 No. 135; C-M., 262 No. 363; Cr., 333; Schottmüller, 51 No. 118; Tieck-Gerhard, No. 628A.

171 S. ANTONIO ABATE. Paris. Louvre, No. 451. Round-headed relief. H., 1.50m.; W., 0.59m.

S. Antonio, clad in brown monastic robe, is seated holding a crutch in

his right hand and in his left a book and cross. The steps of the throne have yellow treads and green facings.

Bibl. :

C-M., 279 No. 463; Cr., 350 No. 451.

172 PROPHEETS, APOSTLES AND SAINTS. 1523. Florence (near). Certosa in Val d'Emā. Sixty-six medallions. Photos., Ali-nari, 3726-3733; Brogi, 4731-4742.

According to Milanesi the heads in the medallions at the Certosa (Fig. 104) were made by Giovanni della Robbia in 1522 (error for 1523). He publishes no documents for this assertion. In style they are certainly to be



FIG. 104.—THE CERTOSA. FLORENCE (NEAR).

attributed to Giovanni, many of them to his own hand, and their documented date 1523 brings them into close relationship with the medallions of the Tabernacolo delle Fonticine. For a while they were transferred to the Accademia in Florence, but in 1892 returned, not without some damage, to the Certosa. They are set in the spandrels of the arcade which surrounds the large cloister, and are sixty-six in number. Their present arrangement, probably not the original one, roughly classifies them into (1) Old Testament characters, (2) Apostles, (3) Male Saints, (4) Female Saints. At the corners are set the four Evangelists.

I. Old Testament characters. West side.

1. Corner medallion. S. Matteo with angel.
2. Adam, with a child (Abel) and a serpent, female headed (Fig. 105).
3. Eve, with a child, and serpent.
4. Noah, with ark and dove carrying branch.
5. Abraham, with Isaac, flaming altar and knife (Fig. 106).



FIG. 105.—ADAM.



FIG. 106.—ABRAHAM.

6. Moses, with sword hilt (deliverance) and flaming nimbus and flames (burning bush).
7. Joshua, with sword and sun (standing still).
8. David, with harp and head of Goliath and stone.
9. Melchisedek, with ephod and crown.
10. Judith, with head of Holophernes.
11. Jonah, with sea monster.
12. Daniel, with two lions.
13. Elijah, with flames.



FIG. 107.—S. GIOVANNI BATTISTA.



FIG. 108.—S. TADDEO.

14. John Baptist, clad in hair cloth, flaming nimbus (Fig. 107).
15. Stephen, stone on head.

II. Apostles. North side.

1. Corner Medallion. S. Marco, with lion.
2. S. Mattia (repeated), with sword.
3. S. Taddeo, nimbus inscribed *S. Thadeus Ap.* (Fig. 108).
4. S. Simone, without attributes.
5. S. Bartolommeo, with a knife.
6. Giovanni Evangelista (repeated), without symbol.
7. T. Tommaso, nimbus inscribed *S. Thomas Ap.*
8. S. Andrea, nimbus inscribed *S. Andreas Ap.*
9. S. Pietro, with keys.
10. Christ.
11. S. Maria, inscribed *Ava Regina Celo.*
12. S. Paolo, with sword hilt.
13. S. Giovanni Evangelista, nimbus inscribed *S. Iohannis Evangel.*
14. S. Jacopo Maggiore, with staff and shell.
15. S. Filippo, with cross, nimbus inscribed *S. Philipus Apls.* (Fig. 109).
16. S. Matteo, with angel.
17. S. Mattia, with dagger, nimbus inscribed *S. Matthias Apls.*
18. S. Jacopo Minore, with club.

III. Male Saints. South Side.

1. Corner medallion. S. Giovanni Evangelista with eagle.
2. S. Lorenzo, with gridiron.
3. S. Ugo of Grenoble, with crozier and swan (Fig. 110).



FIG. 109.—S FILIPPO.



FIG. 110.—S. UGO.

4. S. Bruno, with mitre and crozier (Fig. 111).
5. S. Benedetto, in white monkish cowl (Fig. 112).



FIG. 111.—S. BRUNO.



FIG. 112.—S. BENEDETTO.

6. S. Zanobi, with monogram of Christ and crozier.
7. S. Niccolò da Bari, with three gold balls (Fig. 113).
8. S. Girolamo, with cardinal's hat and lion (Fig. 114).
9. S. Gregorio, with dove (Fig. 115).
10. Christ (Fig. 116).
11. Pope Urban II, with icons of SS. Pietro and Paolo. He confirmed the order of the Carthusians (Fig. 117).



FIG. 113.—S. NICCOLÒ



FIG. 114.—S. GIROLAMO.

12. S. Agostino, with mitre and crozier, also an aedicula, signed *S. Augustini Eps.* (Fig. 118).
18. S. Giorgio, with dragon (Fig. 121).
14. S. Martino, nimbus signed.
15. S. Francesco, with crucifix.
16. S. Domenico, with lilies, star on nimbus (Fig. 120).
17. S. Antonio Abate, with a devil at his side.
18. S. Georgio, with dragon (Fig. 121).



FIG. 115. S. GREGORIO.



FIG. 116.—CHRIST.



FIG. 117.—POPE URBAN II.



FIG. 118. S. AGOSTINO.



FIG. 119. S. AMBROGIO.



FIG. 120.—S. DOMENICO.



FIG. 121. S. GIORGIO.

IV. Female Saints. East Side.

1. Corner Medallion. S. Luca with ox.
2. S. Sebastiano, three arrow wounds.
3. S. Orsola, arrow wound in neck, crown.
4. S. Barbara, with palm and tower.
5. S. Cecilia, with palm, crown of roses, and name on nimbus.
6. S. Caterina, with wheel.
7. S. Agata, with palm and breasts.
8. S. Apollonia, with palm and tweezers (Fig. 122).
9. S. Lucia, with palm and eyes on salver (Fig. 123).



FIG. 122. S. APOLLONIA.



FIG. 123. S. LUCIA.



FIG. 124. S. MARTA.

10. S. Marta, with lilies and monster (Fig. 124).
11. S. Margareta, with cross and monster.
12. S. Maria Maddalena, long hair, name on nimbus (Fig. 125).
13. Saint, with gridiron and torch.



FIG. 125.—LA MADDALENA.



FIG. 126. S. ANSANO.

14. S. Veronica, with Christ face on her breast.
15. S. Ansano, with palm, and flames, nimbus signed S. Ansanus (Fig. 126).

Documents: [Copied by Mr. Rufus G. Mather.]

1. "Adi detto (16 di febraio 1523)
 Spexe de la n(ost)ra fabricha deono dare
 205 Ducatj vintidua lsei s quatordicj
 202 sono p(er) teste . 66 . e uno ysaia postj
 nel claustro de monaci pagamo
 a m^o giovanj dala robia come si vede
 in quaderno di cassa s^o k c 62 --- Duc- 22 1 6 s 14 dj-"

[Archiv. di Stato, La Certosa, Giornale K 1516-1523, segnato Corp. Sopp. No. 51 Cod. 15 a c. 136.]

2. "Yhs m^o F(ilius) Adi 13 di febraio 1523
 Capsa controscripta de avere-----

 A spexe dette (di fabricha) Ducatj vintidua
 l sei s quatordicj e fu adi 12 di decto sono p(er) teste . 66. poste
 nel claust^o de monacj et lo ysaia
 supra ala cisterna el qualle montj
 l 24 s 10 et le teste a s 40 luna
 pagamo a m^o giovanj da la robia
 in firenze e l 4 s 4 hebe di piu che
 no(n) doveva avere e quallj hebe
 in dono in tuto ---- Duc- 22 1 6 s 14 dj-"

[Idem, idem, Quaderno di Cassa Entrata e Uscita F 1520-1531, segnato Corp. Sopp. No. 51 Cod 40 a c. 62.]

3. "Yhs maria adsint MDXXIJ adi 24 di zugno
 Capsa antescripta dj havere ----

 A spese di fabricha duc dua lire sei e
 s v dj p(er) libr 1350 di marmor biacha
 29 a l 15 el miaro (migliaio) p(er) elcapitelo
 e la bassa de la colona de la cisterna
 cōpro m^o franc^o scarpelino in firenze - Duc- 2 1-6 s-5 dj-"

[Idem, a c. 42.]

4. "Yhs MD
 Capsa controscrip̄ta dj haver(e) adj 10 di dixembre 1522 --

 13 di dixebre --
 --

 A spese di fabrica duc tre lire
 una e s iij dj p(er) uno ferro
 delacarucula e p(er) una catena di
 ferro p(er) la cisterna nova pagati
 a m^o piero fabro- Duc- 3 1 1 s-4 dj"
 [Idem a c. 48.]
5. "yhs.m^o. F. M. D. XIIJ
 Capsa controscrip̄ta de avere p(er) insino adj
 24 di ap(ri)lle 1523 ----
 --
 --
 9 detto (maggio)

 --
 A spese di fabrica ldua s dua
 sono p(er) aonzatura di una carrucula
 di ottone porto mariotto fabro al noci- Duc- 1 2 s-2 dj-"
 [Idem a c. 55.]

Bibl.:

A. S. A., V (1893), 75; *B. J.*, 81; *Burl.*, 114; *Cahier*, I, 305; *Carocci*, *Galluzzo*, 109; *C-M.*, 140, 221 No. 96; *Cr.*, 209, 240 243, 343; *Demmin*, 218; *R. G. M.*, *L'Arte*, (1918), 206 XIII 1-2 (Doc.); *R., D. R.*, 258-259; *Sc. Fl.*, IV, 63-64; *Vas.*, II, 182 note, 192.

173 STATUE OF ISAIAH. Florence (near). Certosa in Val d'Ema.
 Statue over the cistern.

Documents 1 and 2 relating to the heads of prophets, apostles and saints for the Certosa mention that Giovanni della Robbia in 1523 was also paid for a statue of Isaiah placed above the cistern in the cloister. An iron grill now covers the cistern. The statue has disappeared.

Bibl.:

R. G. Mather, *L'Arte*, XXI (1918), 206, XIII (Doc.).

174 MEDALLIONS OF VARIED CHARACTER. Lisbon. Museo Nacional des Bellas Artas.

In the Exposition Rétrospective of 1882 Mr. Yriarte reports five or six Robbia medallions. Three were from the Convent Madre de Dios. One contained a portrait of a member of the Gonzaga family. Another was like those in the cortile of the Accademia Florence, i. e. the series of heads by Giovanni della Robbia now restored to the Certosa outside of Florence.

Bibl.:

Yriarte, *Gaz. B. A.*, XXVI (1882), 27.

175 AN EVANGELIST. Paris. Louvre. Old No. G. 765. Statuette. H., 1.22m.

Set on a violet base the Evangelist clad in blue edged yellow with mantle of violet lined green, holds a feather pen in his right hand and an open book in his left. From the Campana collection.

Bibl.:

C-M., 280 No. 468.

176 S. JACOPO MAGGIORE. Paris. Louvre No. 437 (old No. G. 745). H., 1.12m.; W., 0.41m.

S. Jacopo, clad in green robe with mantle of violet lined yellow, holds in his right hand a yellow pilgrim's staff and in his left a blue book. From the Campana collection.

Bibl.:

C-M., 274 No. 440; Cr., 350.

177 S. DOMENICO. Paris. Louvre (old No. G. 766). Statuette. H., 1.12m.

S. Domenico, clad in black mantle over white tunic holds a stem of lilies in his right hand and a blue book ornamented yellow in his left. Set on a violet base. From the Campana collection.

Bibl.:

C-M., 280 No. 469.

- 178** S. MICHELE. Paris. Louvre No. 436 (old No. G. 746). H., 1.17m.; W., 0.39m.

S. Michele, in gray blue armour and a mantle of violet lined green, holds a sword in his right hand, scales in his left. From the Campana collection.

Bibl.:

C-M., 274 No. 441; Cr., 350.

- 179** S. MICHELE. Rovezzano. H., 0.65m.

Set in a niche on the exterior of a house, No. 13, is a relief statue of S. Michele. His nimbus and hair are yellow; his wings striped with blue, white, yellow, green, violet; his armour is blue ornamented with yellow; his cloak brown; his socks yellow. In his right hand is a sword, in his left scales. The dragon is green with black and yellow spots.

Bibl.:

Burl., 116; C-M., 248 No. 265; Cr., 353.

- 180** THE MADONNA AND CHILD BETWEEN SAINTS. Florence. S. Jacopo di Ripoli (Via della Scala). Lunette. H., 1.50m.; W., 2.45m. Photos., Alinari, 2515; Brogi, 4660. Cast, Lelli, 410.

The church of S. Jacopo di Ripoli was an early Dominican foundation, which found special patrons in the Antinori family during the latter half of the XV and the early XVI century. Within this church were the two lunettes by Giovanni della Robbia removed to La Quiete at Rifredi. The lunette on the exterior (Fig. 127) would appear also to have been executed by Giovanni while strongly influenced by Verrocchio.

The Madonna, unusually slender in proportion, carries in her arms the nude Child who is blessing. She wears a large star on her right shoulder, similar to that worn by the Madonna at Monte Oliveto. To the left is the patron saint of the church, S. Jacopo Maggiore with his staff and a book ornamented with his shells. The type is a fairly close parallel to the S. Giovanni Battista at Galatrona (1518) and at the Certosa (1522). S. Domenico resembles Giovanni's representation of that saint at the Certosa. A continuous wreath of fruit with white flowers at intervals surrounds the lunette.

Bibl.:

B. J., 64; Becchi, *Ill. Fior.*, V (1908), 97-106; B., *Kf.*, 23; Burl., 53-

54; 108; C-M., 49, 207 No. 15; Cr., 234-235, 354; Foville, 116; M., D. R. A., 127 Fig. 53; R., D. R., 218; Sc. Fl. III, 181-182; Richa, IV, 305; Vas., II, 192.



FIG. 127. MADONNA AND SAINTS, FLORENCE, S. JACOPO DI RIPOLI.

181 MADONNA AND CHILD. Unglazed. Newport. Collection of Mr. E. J. Berwind. Medallion. Diam., 0.86m. Photo., Private. Cast Lelli, 410.

This unglazed relief is said to have come from the Gavet Collection, in which case its Robbia-like frame was discarded and one of a quite different character substituted. The Child also in its change of location acquired a loin cloth. Some accidental markings in the Berwind relief are not visible in the illustration of the Gavet relief. It appears to me probable that both the Gavet and the Berwind medallion are modern casts from the mould taken by Lelli from the Madonna in the lunette of S. Jacopo a Ripoli.

Bibl.:

M., *D. R. A.*, 127, Fig. 52; Molinier, *Cat. Gazet*, No. 16, Plate 8.

- 182** MADONNA AND SAINTS JACOPO AND DOMENICO. Florence. S. Jacopino in Polverosa (formerly). Lunette. H., 0.70m.; W., 1m.

This church, like S. Jacopo di Ripoli, belonged to the Dominican church S. Maria Novella. Over the door, on the exterior, then removed to the interior, was a lunette with narrow fruit frame containing a composition similar to that at S. Jacopo di Ripoli but somewhat modified and rendered in polychromy. Here S. Jacopo in green robe and violet mantle held his staff in his right hand and a book in the left; the Madonna, in violet and blue holds the Child to the left. S. Domenico looked more natural in his black gown. The faces were glazed flesh colour. The lunette was stolen in 1905.

Bibl.:

A. e. S., XXIV (1905), 142; C-M., 250 No. 287; *Rass. bibl. arte ital.*, VIII (1905), 175.

- 183** MADONNA AND CHILD, S. GIOVANNINO, ANGELS WITH CROWN. 1523. Paris, Lowengard Gallery (formerly). Altarpiece. H., 2.07m.; W., 1/17m. Photo., Private.

This altarpiece (Fig. 128) was set up in 1523 in honour of Giovachino di Filippo Macinghi, probably by his wife Francesca di Manfredi de' Rossi, to whom he was married in 1482.

The central relief shows the Madonna, in violet with mantle of blue lined green, a cherub brooch and a star on her shoulder, seated on a yellow throne panelled in imitation of variegated marble, holding a nude Child who stands on a cushion holding a bird, and blessing. In front of the throne is the kneeling S. Giovannino with flaming nimbus, holding a scroll inscribed ECCE AGNVS DEI; back of it a curtain embroidered with Robbia pavement pattern, over which two angels, in white with horizontally striated wings, holding lilies, bear a jewelled crown over which is the Holy Dove emitting yellow tongues of fire. The base of the throne is inscribed
 ♪ SVB TVVM PRESIDIVM CONFGIMVS · SANCTA · DEI · GENE-
 TRIX

The predella at either end contains entwined the Castello di Vinci or the Rossi arms: *Argent* with castle embattled and flanked by a tower *gules*;

in the centre, also in a wreath of fruit and flowers, the Macinghi stemma: *Gules*, three moons increscent *or*, 2 and 1, crossed by a bend *azure* charged with three lilies *or*; on either side of the central stemma is a *tabella ansata* inscribed respectively



FIG. 128. MADONNA, PARIS, LOWENGARD GALLERY.

(1) ♪ AL TEMPO ▶ DI ▶
GIOVACHINO
MACIGNI +

and (2) ♪ P(ODEST)A ▶ AN(N)O ▶ D(OMI)NI ▶ NO
STRI ▶ IH(ES)V ▶ XR(IST) ▶
♪M▶D▶XXIII +

The frame has an inner egg and dart moulding and an outer garland of fruit and flowers rising from the base toward the top where is the usual

garland holder, from which the fruit emanates as if for pendent garlands. The composition of the garland shows an unbroken series of chiefly triplex bunches with transverse white flowers at irregular intervals.

Giovachino Macinghi had been Capitano at Livorno in 1502, and Podestà at Fiesole and Sesto in 1503. In 1523 he was Podestà at the Castello di Vinci, as is shown by the annexed Document.

Document:

"Potās Vincis Cū Duobus Notorijs

Tribus familis

uno equs

cū sal(ario)

lib. 500 a d(i)c(t)a

p(otestate)

Jhoachinus flippi Johachinj d(e) macinghis p(er) 6 mensibus 22 junii 1523"

[Arch. di Stato. Registrum Extrinsecorum, 1505-1529, segnato Tratte Cod. 71 c. 61.]

Bibl.:

Ancisa, DD, 291; C., s.v. Macinghi; Deneken, *Z. f. chr. K.*, VI (1893), 354; M., *R. H.*, 258-259; P., 368; 707; Wills, 150.

184 MADONNA AND CHILD AND SAINTS. Finalpia Savona. Church. Niche and lateral figures. H., 1.62m.; W., 2.25m. Photo., Private.

Within a niche framed with continuous pendent garlands of coarse fruit is a full length seated Madonna, holding on her lap and suckling a nude Child seated on a cushion (Fig. 129). To the left of the niche is a kneeling figure of S. Matteo, holding a book open, to the right also kneeling, S. Giovanni holding book open. The figures and frame are polychromatic.

By a pupil of Giovanni della Robbia.

185 MADONNA AND CHILD AND SAINTS. Pratovecchio. Borgo di Mezzo.

A crude polychromatic relief of the seated Madonna and Child between standing figures of S. Giovanni Battista and S. Sebastiano.

Bibl.:

Burl., 116; C-M., 246 No. 258; Cr., 353.



FIG. 129. MADONNA AND SAINTS, FINALPIA SAVONA.

- 186** MADONNA AND CHILD WITH S. GIOVANNINO. Pratovecchio. Piazza Aurora and Via Maestro, Casa Brocchi. H., c. 0.60m.; W., c. 0.40m.

The Madonna seated, wears a maroon tunic and mantle of blue lined green. Faces imitate flesh colour. Clouds are dark blue and yellow. To the left S. Giovannino in green hair cloth kneeling. A winged cherub on each side of the Madonna.

Bibl.:

Burl., 116; C-M., 246 No. 257; Cr., 253.

- 187** MADONNA AND CHILD AND S. GIOVANNINO. Finalpia-Savona. Church. Round-headed altarpiece. H., 2.40m., W., 1.23m. Photo., Private.

Here is represented by a follower of Giovanni della Robbia a seated Madonna, three quarter length, holding to left a nude Child seated on a cushion (Fig. 130). To the right is a half figure of S. Giovannino in hair cloth, holding a scroll inscribed ECCE AGNVS DEI. Above the Madonna's head is a Dove emitting flames through a crown upheld by two

angels who also hold lilies. Compare the Lowengard Madonna of 1523. The frame has pendent garlands springing from a central holder and composed of fruit arranged in groups of five. A coarse inner rope moulding completes the frame. The predella shows at either end the Olivetani arms: *Azure*, a mount of three tops *argent* surmounted by a cross *gules*, and two



FIG. 130. MADONNA, FINALPIA SAVONA.

lateral olive trees natural. Between them are three reliefs (1) S. Benedetto, (2) Christ in the Sepulchre upheld by his mother and S. Giovanni, (3) S. Bernardo. Below is a console with winged cherubs upholding the Olivetani arms between two cornucopias of fruit.

Above all is the inscription:

NON SCA(N)DAT SCA(N)DENS NON SCANDENS SCANDIT IN
TVM....

DISCITO NON SCANDENS SCANDERE SCANDIT IN

The monastery at Finalpia belonged to the Olivetani from 1477-1845.

Bibl.:

M., R. H., 274.

188 MADONNA. S. Quirico d'Orcia. Collegiata, SS. Quirico e Giulitta. Statue.

Brogi describes this as a Madonna della Consolazione, holding a book in her left hand and pressing her right to her breast, and as of the manner of Giovanni della Robbia.

Bibl.:

Brogi, *Inw.*, 532.

189 NATIVITY AND ADORATION BY THE SHEPHERDS. Casole in Val d'Elsa. Collegiata. Altarpiece. H., 3.10m.; W., 2.45m. Photo., Brogi, 13613.

The Collegiata at Casole is dedicated to S. Maria Assunta. It is however, not the Assumption but the early history of the Virgin that are represented here (Fig. 131). In the predella are depicted: (1) the meeting of S. Gioacchino and S. Anna at the Golden Gate, (2) their marriage and the rejected suitors, and (3) the Birth of the Virgin. These are followed chronologically by the Annunciation and the Nativity—which share the central space of the altarpiece. These two scenes are brightly painted, but not glazed. The Annunciation recalls Giovanni's lunette in the Museo Nazionale (No. 78), and the Nativity, his signed and dated (1521) altarpiece in the same museum (No. 25). The decorative mouldings which separate the two scenes recall the architrave of the altarpiece at Lamporecchio.

The glazed frame shows a strong influence from Giovanni, in the blue dolphin handled vases, the quadrangular bunches of triplex fruit and flowers against a white ground between a guilloche and egg and dart mouldings. But the sculptor here was even keener for the introduction of animal life. We find amid the fruit and flowers birds, lizards, frogs, a snake, a crab and a snail.

At either end of the predella are undetermined arms: *Gules*, a bend *azure* charged with a leaf *vert*, accompanied by two cross bows.

Bibl.:

Brogi, *Inw.*, 53; M., *R.H.*, 275.



FIG. 131. THE NATIVITY AND SHEPHERDS, CASOLE, COLLEGIATA.

190 GARLAND. Colle di Val d'Elsa. S. Maria alle Grazie.

Brogi catalogues a polychromatic garland of fruit and flowers about a window in S. Maria alle Grazie, at Colle di Val d'Elsa. Because of its proximity to Casole, where there is a fine altarpiece by some associate of Giovanni della Robbia, we may suppose this garland to be in all probability of the same style and period.

Bibl.:

Brogi, *Inv.*, 168; Cr., 336.

191 THE NATIVITY. Fiesole. Monastery of S. Francesco.

According to Cavallucci-Molinier, over the entrance to the monastery of the Cappuccini, and to Carocci, over an inner door of the monastery of S. Francesco there is a polychromatic Nativity, attributed to the atelier of Giovanni della Robbia.

Bibl.:

Carocci, I, 142; C-M., 232 No. 175.

192 THE VISITATION AND SAINTS. 1524. Lamporecchio. S. Stefano. Altarpiece. H., 3.30m.; W., 2.90m. Photos., Alinari, 10288; Brogi, 4877-4878.

A document copied by Pasquale Cecconi in 1587 shows that on the 30th of March 1524 the people of the Pieve of S. Stefano at Lamporecchio registered a vow, after a pestiferous visitation of the plague, to erect an altarpiece to S. Maria as "madre di misericordia, speranza dei peccatori, consolazione degli afflitti," and, as assistant intercessors, to S. Sebastiano and S. Rocco, and to make special festivals of the days set apart for the remembrance of the Visitation and of the Assumption. Methods of providing the money to pay for the altarpiece were also decided upon. The contract with the artist is not preserved, but we must believe that not long after the registration of this vow Giovanni della Robbia received a commission to make the altarpiece (Fig. 132).

The central relief shows the Visitation, based on Luca's Visitation at Pistoia, but in Giovanni's style, with faces and hands unglazed, and coloured in his manner. The Virgin Mary is robed in brownish violet with cloak of blue edged yellow held together by a characteristic form of brooch. S. Elisabetta wears also a violet robe, over which is a mantle of yellow lined green. To the left is S. Sebastiano, pierced with six arrows, stand-

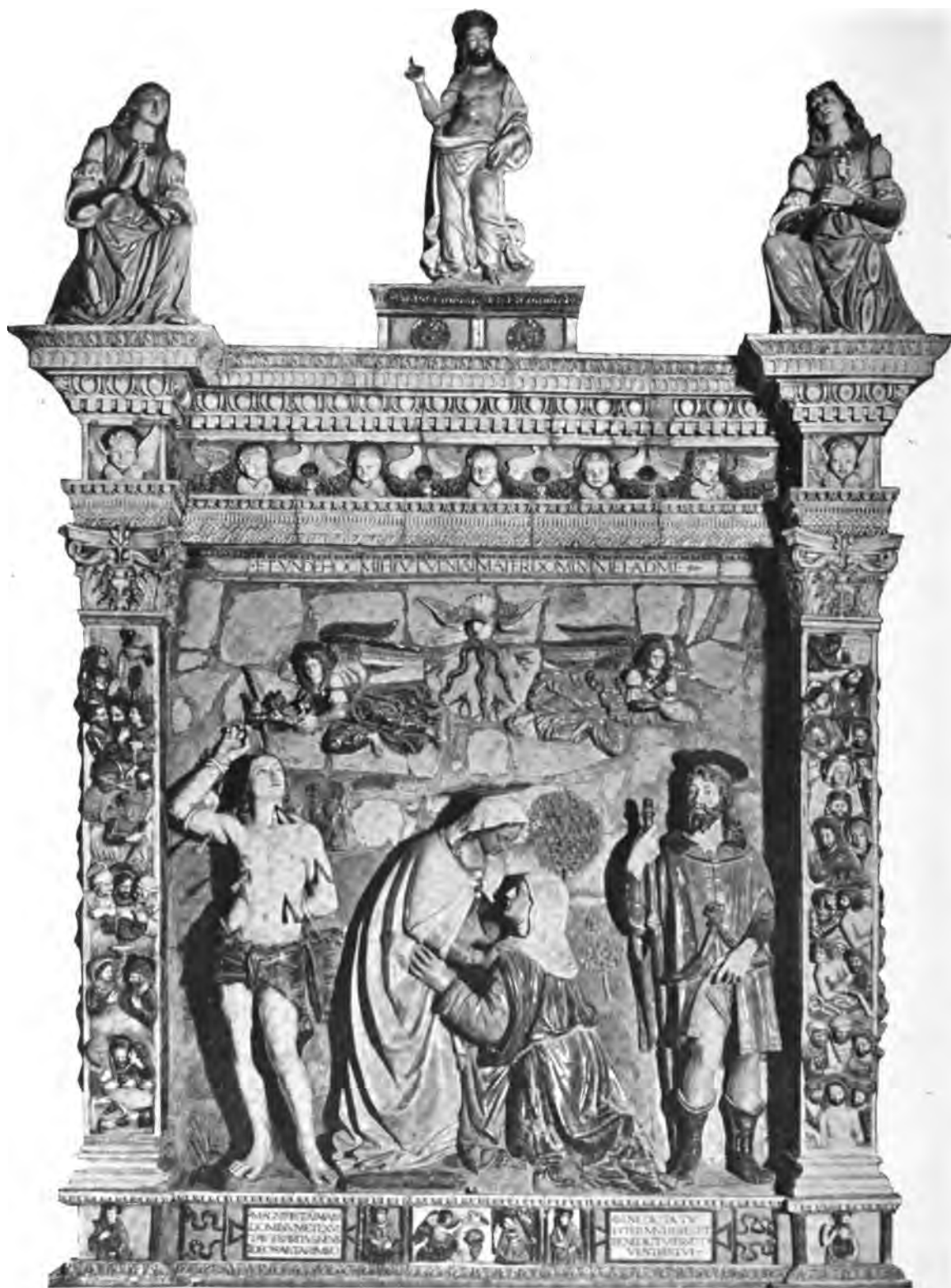


FIG. 132. THE VISITATION AND SAINTS, LAMPORECCHIO, S. STEFANO.

ing against a tree looking upward serenely. A polychromatic angel places a crown and palm branch on the head of the martyr. Even the colouring of his eyes, linear eyebrows and lashes of dark violet and no distinction of pupil and iris are in Giovanni's style. To the right is S. Rocco, dear to those who had suffered from the plague, dark haired, robed in violet lined green, and wearing blue socks and soft brown boots. An angel flies toward him with a loaf of bread. Above the Visitation group is the Holy Dove emitting yellow tongues of flame. Above this panel a narrow band bears this inscription:

‡ ET VNDE‡HOC‡MIHI‡VT VENIAT‡MATER‡DOMINI
MEI‡AD ME‡⁺ (from Luke I, 43).

The predella shows at the extremities representations of S. Stefano patron saint of the church, and S. Giovanni Battista, patron of Florence. The central portion shows two *tabellae ansatae* inscribed:

(1) ‡ MAGNIFICAT A(N)IMA MEA
DOMINVM‡ET EXVL
TAVIT SPIRITVS MEVS
I(N) DEO SALVTARI MEO‡ (St. Luke, I, 46-47); and
(2) ‡ BENEDICTA TV‡
INTER MVLIERES‡ET
BENEDICTVS FRVCTVS
VENTRIS TVI‡ (Luke I, 42);

being the exclamation of the Virgin and of S. Elizabeth at the time of the Visitation. Between the tablets is a relief of the Annunciation between figures of S. Pietro and S. Paolo.

The pilasters are adorned in front in a very unusual manner with abbreviated scenes of the Passion, (1) to the left, Washing of hands by Pilate, Blindfolding of Christ, Denial of Peter, Capture of Christ, Peter cuts off ear of Malchus, Betrayal and kiss of Judas, Gethsemane; (2) to the right, Gethsemane, S. Veronica's handkerchief, Christ bearing His cross, the two thieves bound, the hammer and pincers, Christ bound and led away to be crucified. The exterior sides of the pilasters are ornamented with fruit and flower garlands, arranged chiefly in triplex contiguous groups rising from blue dolphin handled vases; the inner sides show yellow candelabra of complex design. The capitals are of Giovanni's usual dolphin and vase type, and the entablature while its architrave and cornice recalls that at S. Luchese near Poggibonsi, has a frieze of cherub heads, garlands, and yellow shells in the execution of which Fra Mattia della Robbia may have had some share.

On the top of the entablature are two adoring angels in blue green and yellow, on either side of the Resurrected Christ, blessing, above a sarcophagus adorned with yellow and blue.

Document: [Quoted from Anselmi, *Arte e Storia*, 1886, 185.)

“In nomine dni nostri Iesu Christi anno ab ejus de incarnatione MCCCCXXIII die trigesima martii. Considerado el populo di Santo Stefano alla pieve di lamp° essere agravato per la moltitudine de peccati e vededo li circustati populi p(er) loro peccati essere da pestifero flagello p(er) cossi et cotinamete da pesti tormetati et afflitti. Temedo loro che idio p(er) li esi lor peccati no habbia ancora a quelli serbato el sopradetto fiagello videlice di peste dapoichè personalmete ciascheduno a piedi del sacerdote anno humilmete le loro iniquità confessate e dipoi bechè idegniamete al sacratissimo corpo di Jesu nro salvatore si sono acostati hanno finalmete nelle loro meti deliberato e fermo proposito fatto acciochè Iddio quelli da tato flagello habbia a guardare apresso esso salvatore nro mettere un nuovo itercessore et Cosiderado loro, no hanno trovato ne pensare potuto essere alcuno degniamete da Dio esaldito et cosi sia.

O Maria dolcissima impero chè tu se madre di misericordia speraza de' peccatori consolatione degli afflitti e che più Madre del Nro Salvatore alla quale sappiamo il tuo figlio niente negare et pertato a te ricoriamo come pecore senza guida et nave seza nochieri te preghiamo che per noi cotinuamenti apresso al tuo diletto fig. Interceda e acciò che più degniamete da lui e da te siamo esauditi il ss° detto populo fa voto a te Maria dolcissima adi due di luglio Inperpetuum la festa sacratissima della tua santissima Visitazione ad Elisabet come la festa della tua Santissima Assunzione Guardare e tal dì a honor tuo detta festa celebrare devotamete co quel n° de preti chi si potrà. Et ancora fa voto di fare una tavola a honore tuo e delli Satissimi Sebastiano e Rocco i quali teco Maria saranno intercessori apresso el tuo fig. el ss. detto populo.

Et per tanto fare i p° p(er) la ss. festa sobbriga Ciascheduno capo di casa videlice per ciascheduno fuoco pagare per ciascheduno anno i tai di soldi due et ancora ogni ultima domenica del mese si

piglierà l'offerta per detta festa alla quel cosa
preghiamo ciascheduno da parte della Gloriosa Vergine
Maria no neghi essere alcuna cosa a questo repugnante.

In quato a fare dette tavuole al presete si costituirà
due huomini quali andrano cercando elemosine per
dette tavole i quali preghiamo huomini e done
che quello che desidera da simil flagello esse libero
si degni di quelle facultà che Dio glia cocesso farne
partecipi li ss. satissimi baroni videlice Mari
Vergine gloriosa et Sebastiano e Rocco et quelle limosine
che si raccorano al presete si darano per arra
al dipintore overo M° che fara detta tavola di
poi aricolta si andrà sulaie acattare per esse
tavole, et ancora i sularicolta dell' olio medesi-
mete sadrà acattare intato che essa tavola si paghi
et se alcuna cosa ci mancherà si metterà in tato
per huomo tato che si finisca di pagare pregado
chiascheduno da parte di Dio e della sua cara
madre Maria e delli santissimi baroni Bastiano
e Rocco, ciascheduno che desidera come è detto
di sopra essere da tato flagello libero a tutte le
sopradette cosa dar favore e co ogni sua possibilità
quelle aiutare."

The original decree is not known to exist, but its contents as above given were copied July 2, 1587 by Pievano Pasquale Cecconi of Lamporecchio. He notes that the original was written by the priest Dante Masi the predecessor of the priest Nettore di Piero Torrigiani, Rector of Porciano.

Bibl. :

Anselmi, *A. e S.*, 1886, 185 seq. (Doc.); Burl., 114; Carocci, *Il Valdarno*, 103; C-M., 138, 235 No. 189; Cr., 345; R., *D. R.*, 248; *Sc. Fl.*, IV, 60; S., 89, Abb. 99; *Vas.*, II, 198.

193 STATUES OF (1) S. SEBASTIANO (H., 1.30m.) and (2) S. ROCCO (H., 1.55m.). Campi. S. Martino. Photo., Private.

These two statues are similar to Giovanni's statues of the same saints on the Tabernacolo delle Fonticine (1522) or on the altarpiece at Lamporecchio (1524). S. Sebastiano wears a loin cloth of violet striped yellow. His hair is brown. S. Rocco wears a blue mantle with green collar edged yellow. He wears tight fitting violet trousers, lined white, and boots of mottled green and violet.

The nudes of both statues are crudely overpainted but it is probable that they were originally glazed.

Bibl.:

Burl., 113; C-M., 230 No. 154; Cr., 335.

194 (1) CIBORIO. (2) FRIEZE WITH SYMBOLS OF THE PASSION. Convertose (near Greve). SS. Silvestro e Cristofano.

Cited by Miss Cruttwell. The frieze with symbols of the Passion suggests the altarpiece at Lamporecchio. Possibly from Giovanni's atelier.

Bibl.:

Cr., 336; Repetti, s.v. Convertose.

195 THE RESURRECTION. Brooklyn. Museum of Brooklyn Institute. Lunette. H., 1.56m.; W., 3.64m. Photo., Museum.

This lunette (Fig. 133) came from the Villa Antinori at Colombali, or Le Rose, a few miles out of the Porta Romana, Florence. This villa formerly belonged to the de' Rossi family, but in 1487 passed into the possession of Niccolò di Tommaso Antinori and has remained in the hands of the Antinori family to this day. Niccolò was one of the Priors of Florence in 1483, 1497, 1501 and Gonfaloniere in 1514. His son Alessandro was a Prior in 1523. Hence the donor with folded hands behind the sarcophagus is likely to have been either Niccolò or possibly his son Alessandro.

The central relief represents the risen Christ in the presence of the donor and of the soldiers. Christ, whose body forms a Praxitelean curve, is blessing and holding a crusader's banner. His hair is mustard yellow, his face whiter than that of his attendants, his robe brown, and his mandorla has tongues of yellow flames against a light blue ground. His eyes have dark linear brows, lashes and pupils without distinction of irises. In type he resembles the statuette set above the altarpiece at Lamporecchio (1524). Of the four soldiers, one is still slumbering, one just awakened, one like Laocöon struggling, a fourth prepared for defense. Their breastplates and shields are covered with heavy ornament. The yellow haired donor clad in brown cloak with sleeve bands of white fur is adoring with folded, be-ringed hands. In the background is a carelessly modelled and painted landscape and two polychromatic adoring angels with wings striated in Giovanni's customary manner.

The frame consists of garlands of triplex or quinqueplex bunches of fruit interspersed with flowers, lizards, snakes and squirrels. On the frame



FIG. 133. THE RESURRECTION, BROOKLYN, MUSEUM.

also is a white Dove descending toward the risen Christ. At each lower extremity of the frame is the Antinori stemma: *Or*, a chief lozengy of four tracks *azure* and of the field. The stemmi, framed in egg and dart mouldings, are the starting points from which the garlands proceed until they meet at the summit and at the centre of the base.

Bibl. :

Carocci, II, 310; *Galluzzo*, 114; C., s.v. Antinori; Cr., 329; M., *D. R. A.*, 106-111, Fig. 44; *R. H.*, 266-267; Wills, 126.

196 STEMMA OF RAFFAELLO CORBINELLI. 1524. Certaldo, Pretorio. Photo., Alinari, 8534.



FIG. 134. STEMMA OF RAFFAELLO CORBINELLI.

Within a wreath composed of triplex branches of fruit and flowers and an inner egg and dart moulding, set against a fluted disk is a Tuscan shield (Fig. 134) bearing the Corbinelli arms: *Azure*, a stag salient *argent*. Between the forelegs of the stag an escutcheon *gules*, bearing a cross crosslet. Below, a winged cherub unfolds a curved scroll inscribed:

✓ RAPHAELLO
DI PANDOLFO
CORBINELLI
VIC(ARIO) ▶ M▷DXXIII + *pm*

Raffaello di Pandolfo Corbinelli was a Prior in Florence in 1515 and 1518.

Bibl. :

C., s.v. Corbinelli; M., *R. H.*, 263 264; W., 186.

197 THE VISITATION. Fiesole. S. Ansano. Lunette. H., 0.80m.; W., 1.25m. Photos., Alinari, 3283; Brogi, 9836.



FIG. 135. THE VISITATION, FIESOLE, S. ANSANO.

This lunette (Fig. 135) is one of the works brought to S. Ansano by Canon Angelo Maria Bandini. The frame consisting of triplex bunches of fruit and flowers rising from blue vases was evidently broken and enlarged. The central group consists of S. Maria clad in brown with long blue mantle saluted by S. Elisabetta in green robe and brown mantle, her head covered with a white cloth. The pose of both figures is copied from Albertinelli's painting of the Visitation (1503), now in the Uffizi. Albertinelli was at work at S. Marco under Fra Bartolommeo from 1508-1512 at the same time that some of the Della Robbias were in that monastery.

Bibl.:

Burl., 64, 114; Carocci, I, 118; Cr., 344; R., *D. R.*, 248; *Sc. Fl.*, IV, 60; v. Rumohr, II, 295 note; Vas., 194.

198 THE VISITATION. Florence. S. Michele in Palchetto delle Trombe, later known as S. Elisabetta or Congrega di Preti della Visitazione.

The old church of S. Michele in Palchetto, known also as delle Trombe, since the trumpets of S. Michele resounded there every Saturday evening, was given over in 1517 by Pope Leo X to the Congrega di Preti della

Carità, also known as della Visitazione. The frieze of the entrance door was inscribed CONGREGATIO VISITATIONIS PRESBITERORVM and the tympanum contained a relief of the Visitation attributed by Del Migliori, Richa, and Cocchi to Andrea della Robbia. The high altar was decorated with a painting of the Visitation by Albertinelli. This little church was suppressed and destroyed in 1785. It is possible that the lunette was rescued and is to be identified with that now preserved at S. Ansano, Fiesole.

Bibl. :

Cocchi, 199; Del Migliore, 404; Richa, VIII, 268.

199 STEMMA OF ANTONIO PAZZI. 1525. S. Giovanni in Valdarno, Palazzo Pretorio. Photo., Private.



FIG. 136. STEMMA OF ANTONIO PAZZI.

Unframed, on a late Tuscan shield (Fig. 136) are the Pazzi arms: *Azure*, two dolphins hauriant, embowed, addorsed *or*, and five crosses bottonny, fitched of the same.

Below is a rectangular tablet, framed with plain mouldings, inscribed :

▷ ANTONIO DI
 GVGLIELMO DE
 PAZZI ▷ V(I)C(ARI)O ▷ M▷D▷XXV

Antonio di Guglielmo di Antonio di Messer Andrea dei Pazzi was born in 1460, became a banker in Rome, was Prior in Florence in 1516, Gonfaloniere in 1521, Vicario at S. Giovanni in Valdarno in 1525, and died in 1528.

Bibl.:

C., s.v. Pazzi; Litta, s.v. Pazzi, Tav. 9; M., *L. D. R.*, 161-163; *R. H.*, 273; P., 146-147; W., 162-164.

200 ANNUNCIATION, ASSUMPTION, VISITATION, STEMMI. 1525-1529. Pistoia, Ospedale del Ceppo. Medallions. Diam., 1.20m. Photos., Alinari, 10276-10280; Brogi, 4561-4563.

The Ceppo Hospital at Pistoia was an offshoot of the S. Maria Nuova Hospital in Florence. Messer Lionardo di Giovanni Buonafede, Spedalingo of S. Maria Nuova became the first superintendent of the hospital at Pistoia. In 1512 the Ceppo Hospital was provided with a loggia, which in its general lines follows those of the Innocenti and S. Paolo Hospitals in Florence. I am inclined to believe that the terra-cotta decoration was at first limited as in Florence, to medallions for the spandrels of the arches. These medallions are manifestly by Giovanni della Robbia and differ both in style and colour from the frieze, which seems to have been entrusted to Santi Buglioni, who had previously been employed by Messer Buonafede for various works made in 1521 for the church at Badia Tedalda.



FIG. 137. STEMMA OF CEPPO HOSPITAL.



FIG. 138. STEMMA OF PISTOIA.

We may describe these medallions beginning on the short side to the left, where we see:

1. Half medallion (Fig. 137), with frame composed of an inner egg and dart and outer fruit and flower garland of quinqueplex, contiguous bunches, within which against a blue fluted disk is a kite-shaped shield on which is painted in chief, the Ceppo insignia, *Argent* six sprouting ceppi, brown; in base, the crutch of S. Maria Nuova, brown and green.

2. Half medallion (Fig. 138), similar frame and disk, a kite shaped shield bearing the insignia of Pistoia, Chequey, *argent* and *gules*.

On the façade, still reading from left to right we see:

3. Half medallion, similar to No. 1, with Ceppo and S. Maria Nuova insignia combined.

4. Medallion (Fig. 139) with frame of egg and dart and garland of



FIG. 139. STEMMA OF CEPPO HOSPITAL.

quinqueplex, contiguous bunches of fruit and flowers, an inner frame of Pistoia checks, a blue fluted disk and a scalloped shield with the Ceppo arms: *Or*, a mount of sprouting olive stumps *vert*.

5. Medallion of the Annunciation (Fig. 140). The frame consists of quinqueplex, contiguous bunches of fruit and flowers and an inner egg and dart moulding. S. Gabriele on his knees is robed in yellow with blue collar and sleeves, wears a wreath of roses, has polychrome wings horizontally striated and carries a heavy branch of lilies. The Annunziata is standing holding a book, robed in violet with mantle of blue lined green, trimmed with yellow. Behind her is a curtain with (restored) ornament of Persian pattern and a high bedstead with frieze inscribed \succ ECCE (ANCILLA) (D)OMINI (St. Luke, I, 38). The Holy Dove is overhead in a blaze of yellow glory. The exergue of the medallion is inscribed

\succ AN(N)O \blacktriangleright D(OMI)NI \blacktriangleright M \blacktriangleright D \blacktriangleright XXV \blacktriangleright

6. The Medallion of the Assumption (Fig. 141). The hospital was dedicated to S. Maria del Ceppo and the church to the Assunta, hence the As-



FIG. 140. THE ANNUNCIATION.



FIG. 141. THE ASSUMPTION.

sumption has the post of honour. The Madonna robed in violet edged yellow and mantle of white decorated with a Persian ornament is seated in a yellow mandorla upheld by four polychromatic angels and surrounded by blue and red winged cherubs. The frame consists of a garland of irregu-



FIG. 142. THE VISITATION.

larly quinqueplex, contiguous bunches of fruit and flowers. On the Annunciation frame may be detected a lizard and a frog; here beside a lizard and frog there are three snails.

7. Medallion of the Visitation (Fig. 142). A coarsely modelled representation of the meeting of the Virgin and S. Elizabeth in the presence of two friends, polychrome against a light sky daubed with clouds. In the exergue is inscribed beneath the Virgin:

∩ M(AGNIFICAT) + A(NIMA) + M(EA) + D(OMINUM) + (St. Luke, I, 46),

and below S. Elizabeth:

B(ENEDICTA) + I(N) + M(VLIERIBVS) + E(ST) + F(RVCTVS) + V(ENTRIS) + T(VI) (St. Luke, I, 42).

The garland is composed of quinqueplex, contiguous bunches of fruit and flowers, with no animals.

8. Medallion with the Medici Stemma (Fig. 143). The outer garland consists chiefly of quinqueplex, contiguous bunches of fruit and flowers

amongst which may be seen a lizard and a frog. Within this an egg and dart moulding frames concentric bands of white and red (not glazed) which serve as a background for a scalloped shield containing the Medici stemma: *Or*, five torteaux in orle, in chief a hurt charged with three lilies *or*.

9. Half medallion with Pistoia stemma similar to No. 2. On the short side to the right there are no half medallions with Ceppo and Pistoia arms corresponding to the short side on the left, but on the upper level a combined Ceppo-Pistoia stemma, a documented work by Benedetto Buglioni.



FIG. 143. STEMMMA OF THE MEDICI.

Document: [Copied by Mr. Rufus G. Mather.]

1. "c. 199	c. CLXXXXVIIIJ
+ yhs MdXXV	+ yhs MdXXV
Giovanni dandrea della Robbia	Giovanni dandrea
de dare dj primo di settembre	di chontro de avere
l tre s x posto f a uscita c. 48	posto avere a libro f c. 105
l 3 s 10."	l. 3—s 10"
[Archiv. dello Spedale del Ceppo, Libro del Proveditore (Debitori e Creditori), 1524-1525, segnato E c. 199 e CLXXXXVIIIJ.]	
2. "c. 105	"c. CV
+ yhs MDXXV	+ yhs MDXXV
Giovan(n)j dandrea dla Robbia	Giovanni di chontro de
da spese de dare per uno	avere posto dare
suo chonto alibro e c. 199 l. 3 s10"	alibro g c. 95
	l 3 s10."

[Archiv. idem, Libro idem, 1525-1526, segnato F c. 105.]

3. "c. 95

+ MDXXVJ

Giovan(n)j dandrea dela robbia
de dare per resto di suo
chonto allibro F c 105 13 s 10"

"c. LXXXXV

+ MDXXVJ

Giovanni di chontro de
avere posto dare
alibro h c 95 13 s 10"

[Idem, idem, 1526-1527, segnato G c. 95.]

4. "Adi 5 di Febraio (1527)

Alo spedale di s m^a n^a l quaranta nove mādātj l. 49
loro p(er) lazero commesso p(er) conto di quello della robbia—147— 149

.
.

A spese di Casa l quatro s 17. 6 p(er) gbla (gabella) di
lib 200 di Carco di firenze 3 zane i^o quāto di
castro 6 st(aia) di fave i^o tondo dalla rubie da
firenze porto lazero detto—197 14 17 6"

[Idem, Entrata e Uscita H. 1526-1527 c. 48^a.]

5.

"+ yhs MDXXV

Spedale del ceppo di pistoia di chonto de avere

.
.
.

E addi iii^o di febraio 1526 (Florentine style) f sette doro Inoro
recho lazero fattore e pacchollj (pagò li) a giovanni
dandrea della robia debitore alibro debitorj
segnato I ac 163 f 7 s—"

[Archiv. di S. Maria Nuova, Libro Bianco, 1524-1535, segnato I c
CCLXXXII.]

6. "c. 147

+ yhs MDXXVJ

Spedale di s m^a n^a di chontro deon dare

.
.
.

1527 E adi v di febraio (Modern style) f sette oro mandati
loro a firenze per lazero chomesso per
chonto di quello dela robia a Uscita c 48 149 oro."

[Archiv. dello Spedale del Ceppo, Libro del Proveditore, 1526-1527, seg-
nato G c. 147.]

Note. The above record from the Ceppo Hospital books is the same
transaction recorded in Doc. 5.

7. "+ yhs MDXXVIJ
 Spedale di santa maria del ceppo di Pistoia
 de dare

 E deono dare addj detto (21 di novëbre 1527)
 f trenta cinque doro Inoro fatti buoni p(er) loro
 a G^t dandrea della robbia creditore allibro
 debitore segnato f ac 163 f 35-s"
 [Archiv. S. Maria Nuova, Libro Azzuro (1526-1534), segnato K c. 52.]
8. "c. 93 "+ yhs MDXXVIJ "c. LXXXXIII
 + yhs MDXXVIJ + yhs MDXXVIJ
 Giovanni dandrea dela robbia Giovanni di chontro de avere
 de dare a uno suo chonto per tanti posto addare
 alibro G c 25 1 3 s 10" alibro segnato I c 94 1 3 s 10"
 [Archiv. dello Spedale del Ceppo, Libro del Proveditore, 1527-1528, seg-
 nato H c. 93.]
9. "+ yhs MDXXVIIJ "+ yhs MDXXVIIJ
 Giovanni dandrea della Robbia Giovanni dandrea di chontro
 de dare per tantj posto avere de avere posto dare
 alibro h ac. 93 1 3 s 10" alibro K ac. 92 1 3 s 10"
 [Idem, idem, 1528-1529, segnato I c. 94.]
10. "+ yhs MDXXVIIIJ
 Giovanni dandrea della Robbia
 de dare per uno suo chōto
 alibro segnato I ac 94 1 3-s 10
 [Idem, idem, 1529-1530, segnato K c. 92.]

Bibl.:

B. J., 49-52, 83-87; Carocci, *A. I. D. I.*, V (1896), Taf. 21; C-M., 125, 127, 129, 150, 243 No. 235; Contrucci, 277-280; Cr., 244-253, 330; Giglioli, *Pistoia*, 87-94; Gualandi, *Memorie di B. A.*, Ser. VI, 33; M., *Sc. Mag.*, 1893, 690, 693; Br. (1902), 222; R. H., 267-270; A. J. A., XXII (1918), 361-377 (Doc.); R. G. M., *L'Arte*, XXI (1918), 196 IV (Doc.); R., *D. R.*, 246, 248, 263; *Sc. Fl.*, IV, p. VII, 59-60; Ruskin, IV, 300; XX, 286; Tigri, *Discorso de'plastici dello spedale di Pistoia*, Prato, 1833; *Guida di Pistoia*, 196-200; Vas., II, 197 Note.

201 STEMMMA OF BONGIANNI DI GHERARDO GIANFIGLIAZZI AND CATERINA DI PIERO ADIMARI. New York, Metropolitan Museum of Art. Diam., 1.92m. Photo., Museum.

Within a polychromatic frame composed of quinqueplex groups of fruit, flowers, and animalculi, and an inner white egg and dart moulding, is a white fluted shell containing a beribboned late Tuscan shield (Fig. 144) with the Gianfigliazzi and Adimari arms. The dexter, Gianfigliazzi, arms



FIG. 144. MARRIAGE STEMMMA OF GIANFIGLIAZZI AND ADIMARI.

are: *Or*, a lion rampant *azure*. The sinister, Adimari, arms are: Per fess *or* (chief) and *azure* (base). A marriage between Bongianni Gianfigliazzi and Caterina Adimari took place in 1509, but this stemma appears to be of later date.

Document: [Copied by Mr. Rufus G. Mather.]

"Bongianni di Gherardo di Messer Bongianni Gianfigliazzi
Caterina di Piero Adimari 1509"

[Arch. di Stato, Carte Pucci, Sec. XVIII. Albero della Famiglia Gianfigliazzi.]

Bibl.:

Bardini Sale of 1918, *Cat.*, No. 374; *Bull. Met. Mus.*, XIII (1918), 144-146; C., s.v. Adimari, Gianfigliuzzi; M., *R. H.*, 269-271; W., 124, 142.

202 THE ANNUNCIATION. S. Miniato al Tedesco. S. Domenico. Photo., Alinari, 19267.

This Annunciation (Fig. 145) is based on the Annunciation at the Ceppo Hospital, Pistoia.

S. Gabriele follows its prototype in most details, but is more masculine and less intelligent. The Annunziata also resembles the Ceppo Hospital



FIG. 145. THE ANNUNCIATION, S. MINIATO AL TEDESCO.

Virgin. The composition is staged in a room with coffered ceiling and a window through which is seen a landscape and a bust of God the Father surrounded by cherubs. The Holy Dove is scarcely visible, but the painted rays of light suggesting his location is just above the branch of lilies carried by S. Gabriele. Beside the stately bedstead, the room contains a prie-dieu, marriage chest, a wardrobe. The frame consists of an outer garland of triplex, contiguous bunches of fruit interspersed with other fruit and flowers, and an inner bead and reel moulding.

Bibl.:

B., *Kf.*, 25; Burl., 117; Carocci, *Il Valdarno*, 90, 94; C-M., 252 No. 298; Cr., 355; Meyer, *Mittelitalien*, 498.

- 203** THE ANNUNCIATION. Paris. Spitzer Collection (formerly).
H., 0.66m.; W., 0.65m.

According to the description this polychromatic relief corresponds in composition to that of the medallion in S. Domenico at S. Miniato.

Bibl.:

Spitzer Cat., No. 1295.

- 204** STEMMA UNDETERMINED. New York City. Collection of Mr. George Blumenthal. Medallion. Diam., 0.72m. Formerly in the von Lanna Collection, Prague.

Within a garland of fruit and flowers of triplex composition and an inner white egg and dart moulding is a blue fluted disk (Fig. 146) against which is set a late Tuscan shield bearing the arms: *Or*, a bull salient *gules*, hooved and horned *argent*.



FIG. 146. STEMMA UNDETERMINED.

Bibl.:

V. Lanna Sale of 1911, *Cat.* Vol. II, No. 574, Taf. 41.

- 205** MADONNA AND CHILD HOLDING A BIRD. 1525. Lari. Castello, Cappella dei Carceri. Round-headed relief. H., 1.60m.; W., 0.80m. Photo., Alinari, 8711.



FIG. 147. MADONNA, CASTELLO DI LARI.

This relief (Fig 147), the prototypes of which are Andrea's Madonna at S. Egidio, and at Rickmansworth, follows more closely the Shaw Madonna. The forms, however, are heavier and the base on which the Child is standing imitates red porphyry. The eyes, which in earlier representations followed Andrea's conventions, here are marked only with dark

violet spots, with no colour for brows, lids, or irises. Below the group is a tablet inscribed AVE · MARIA · GRAZIA PLENA punctuated with dots.

The frame consists of a broad fruit and flower hanging garland of close triplex composition with no separating ribbons, but with yellow palmettes and semi-palmettes at the summit and springing points of the arch, and at the base on each side a shield bearing the Segni arms: *Azure*, a fess *or*, with three roses of the same, two in chief, one in base.

The console shows two white cornucopias with polychrome fruit, between them a laurel wreath, tied with yellow ribbons, enclosing the Segni arms. In the cortile of the Castello a similar coat of arms shows that Alessandro di Piero di Mariotto Segni was Vicario in 1524 and 1525. As Andrea della Robbia died, August 4, 1525, in his eighty-ninth year, the relief was undoubtedly executed under Giovanni's administration.

Bibl.:

Bald., VI, 17-18; B. J., 97; Burl., 115; C-M., 134-136, 236 No. 190; Cr., 345; M., *Sc. Mag.*, 1893, 684; *D. R. A.*, 35; *R. H.*, 270-272; Repetti, s.v. Lari; R., *D. R.*, 203; *Sc. Fl.* III, 174; Vas., 194.

206 STEMMA OF ANDREA AND PARTICINO PARTICINI. 1526.
Poppi. Castello, Cortile. Photo., Alinari, 9793; Cast, Cantagalli, 425 (detail).

Within a continuous wreath composed of triplex and quinqueplex bunches of fruit and flowers and an inner egg and dart moulding a red winged cherub supports two kite shaped shields (Fig. 148), which rest on either side of a lily plant against a blue concave plate. Both shields bear the Particini arms: Per pale, dexter *azure*, two fleur-de-lys *or*; sinister, bendy sinister *or* and *gules*.

Below are two inscriptions: (1) On a *tabella ansata* supported by a winged bust of a cherub is inscribed

✓ ANDREA · DI
GIVLIANO
PARTICINI
V(ICARIO) · M · D · XXVI

At the end of the date is a small letter G (Giovanni?). (2) A second *tabella ansata* supported by a winged cherub bust is inscribed

✓ PARTICINO · DI
GIVLIANO PAR
TICINI · V(I)CARIO
CCCCLXXXVIII

Andrea di Giuliano Particini was a Prior of Florence in 1476.



FIG. 148. STEMMMA OF THE PARTICINI FAMILY.

Bibl. :

M., *R. H.*, 277-278; P., 738.**207** STEMMMA OF HIPPOLITO BUONDELMONTI. 1526. Pistoia, Palazzo Pubblico. Photo., Private.

Within a continuous wreath of fruit and flowers arranged in triplex bunches a white egg and dart moulding surrounds a yellow fluted disk on which is a Tuscan shield (Fig. 149), with pointed head, bearing the Buondelmonti arms: Per fess *azure* (chief) and *argent* (base). This is the ancient as distinguished from the modern stemma of this family. Both forms occur in combination on the shield of Antonio di Lorenzo Buondelmonti at S. Giovanni in Valdarno in 1474-1475.

Below, a winged cherub holds a curved scroll inscribed:

♣ HIPPOLITO · DI ·
GIOVA(NNI) BATISTA
BVO(N)DELMONTI
P(ODEST)A · M · D · XXVI ~

Hippolito di Giovanni Battista di Ghino Buondelmonti was a Prior in Florence in 1509.



FIG. 149. STEMMMA OF HIPPOLITO BUONDELMONTI.

Bibl.:

C., s.v. Buondelmonti; M., *R. H.*, 276-277; P., 827-828, W., 131.

208 STEMMMA OF LORENZO LAPI. 1526. Scarperia, Palazzo di Vicariato. Photo., Private.



FIG. 150. STEMMMA OF LORENZO LAPI.

Within a continuous wreath composed chiefly of triplex bunches of fruit and flowers, and an inner egg and dart moulding, set against a fluted disk

is a late Tuscan shield (Fig. 150) bearing the Lapi arms: *Gules*, a fess *argent* charged with a lion passant *sable*.

Below, a winged cherub upholds a horizontal scroll inscribed:

♪ LORENZO · DI
TOMASO LAPI ·
V(ICARI)O · E CHOMESARIO
♪ M · D · XXVI + ♀

Bibl.:

C., s.v. Lapi; M., *R. H.*, 279.

- 209 BUST OF A CHERUB. London, Victoria and Albert Museum.
No. 72-'66. Photo., Private.

Bust of a cherub placed above a cartouche or tablet. The uninscribed tablet has a blue moulded frame and in form has the appearance of being the two wings of a *tabella ansata* brought together.

Bibl.:

C-M., 268 No. 388; Cr., 345.

- 210 DOVIZIA. Minneapolis. Institute of Arts. Statuette. H., 0.67m.
Photo., Private.

This statuette (Fig. 151), formerly in London, passed from the possession of Mr. Charles Butler into that of Mr. Langton Douglas, from whom it was acquired in 1915 by the Art Museum at Minneapolis. It was possibly inspired by the marble statue of Pomona now in the Uffizi Museum.

She carries on her head a basket of polychromatic fruit and in her left hand a cornucopia also of fruit. Her face and hands are white, her hair brown, her overrobe blue with yellow neckband and girdle. To the right is a nude child playing with a dog, somewhat similar to a stucco group in the Berlin Museum, No. 102.

The pedestal has a light yellow top, violet edged, yellow leaves at the corners, and white sides, the front inscribed

♪ GLORIA · ET DIVITIE IN · DOMO TVA ♀

Bibl.:

Breck, *Bull. Minn. Inst. of Arts*, IV (1915), 110-112. M., *A. in Am.*, V (1917), 195-199.



FIG. 151. DOVIZIA, MINNEAPOLIS MUSEUM.

211 BOY WITH PUPPIES. Berlin. Kaiser-Friedrich Museum, No. 102 (I. 1891). Statuette. H., 0.43m. Photo., Berlin Museum.

This statuette (Fig. 152) in stucco may have been derived from an original by Andrea della Robbia, but is not far removed in style from the boy and a puppy in the Dovizia statuette in the Minneapolis Museum. The boy carries two puppies in the folds of his shirt and gazes down upon their mother who is suckling two others. It was purchased in 1891 in Florence and presented by Graf Dönhoff-Friedrichstein.



FIG. 152. BOY WITH PUPPIES, BERLIN MUSEUM.

Bibl. :

B., *Denk.*, 88, Taf. 265; *Fl. Bildh.* 230, Fig. 126; *Fl. Sc.*, 157, Taf. 70; *Fabr.*, *J. k. p. K.*, XXX (1909) Beiheft, 20 No. 27; Schottmüller, 44 No. 102; V., VI., 597, Fig. 404.



FIG. 153. JUDITH, NEW YORK, BARDINI SALE OF 1918.

- 212** JUDITH. New York. Bardini Sale of 1918. Statuette. H., 0.50m.

Glazed white, set on an oval base on which is inscribed Ψ IVDIT Ψ . In pose and style this statuette (Fig. 153) resembles the Minneapolis Do-
vizia. Her right arm is raised to balance the heavy head of Holophernes which she carries in her left hand.

Bibl.:

Bardini Sale Cat. of 1902, No. 515, Pl. 23; Bardini Sale Cat. of 1918, No. 371.

- 213** DOVIZIA. Paris, Heilbronner Galleries.

Glazed in white, but carrying a basket of polychromatic fruit on her head. She carries no cornucopia, but some fruit in her right hand. At either side is a putto, one seated, the other standing. This suggests that children as well as the fruits of the earth make up the conception of Riches.

Bibl.:

M., *A. in Am.*, V (1917), 199.

- 214** DAVID WITH THE HEAD OF GOLIATH. Berlin. Kaiser-Friedrich Museum, No. 117 (I. 169). Statuette. H., 0.55m. Photo., Museum.



FIG. 154. DAVID, BERLIN MUSEUM.

Acquired in 1828 from the Bartholdi collection. David holds a stone in his left hand and the hilt of a sword or dagger in his right (Fig. 154). At his feet is the head of Goliath. Nudes unglazed. Breastplate and skirt are blue, ornamented with yellow; mantle green. The white oval base is inscribed DAVIT P(RO)P(HETA) This may be considered as a free variant of Verrocchio's bronze David in the Museo Nazionale.

Bibl.:

B., *Kf.* 26; Bode and Tschudi, 44 No. 137 Taf. 5; C-M., 156 No. 358; Cr., 333; Schottmüller, 50 No. 117; Tieck-Gerhard, No. 671.

215 BUST OF BACCHUS. Florence. Bardini Collection (Sale of 1902). H., 0.49m.



FIG. 155. BUST OF BACCHUS, FLORENCE, BARDINI COLLECTION.

This fine bust (Fig. 155), possibly representing some young Florentine as a Bacchus, is to be attributed to Giovanni della Robbia. The polychromatic wreath of ivy leaves, flowers and grapes, was borrowed from some classic head of Bacchus, whereas the yellow scale armour with the lion head on the breast plate and the corrugated shoulder pieces are Florentine. The *tabella ansata* at the base suggests Giovanni's method of decoration.

Bibl.:

Bardini Sale Cat. of 1902, No. 517, Pl. 24.

216 BUST OF BACCHUS. Paris. Spitzer Collection (Sale 1893) No. 1292. H., 0.68m.

The description tallies with that in the Bardini Sale of 1902, except that

the height is given in the Bardini catalogue as 0.49m. and in the Spitzer catalogue as 0.68m.

Bibl.:

Spitzer Cat., 216 No. 1292.

217 BUST OF BACCHUS. Florence. Museo Nazionale No. 70.

This bust represents Bacchus with a wreath of violet grapes and green leaves on his head wearing a yellow breastplate ornamented with a lion's head.

Bibl.:

Burl., 111; Cr., 339; Supino, 451 No. 70.

218 RELIEF BUST OF A WARRIOR. Berlin. Kaiser Friedrich Museum No. 188 (I. 2014). Rectangular relief. H., 0.59m.; W., 0.415m.

This relief in Verrocchian style purchased at the Leclanché sale in Paris, 1893, was probably designed by Giovanni della Robbia, as the details—dolphin, scale ornament, cherub head, etc., indicate. The face is milder than that of the Bartolommeo Colleone, the helmet and breastplate a dim reflection of Leonardo da Vinci's relief of Scipio. The head is set against a blue background and surrounded by Giovanni's characteristic egg and dart moulding, white touched with yellow. Variants in medallion form are in the Louvre, and in the Palazzo Frescobaldi, Florence.

Bibl.:

Schottmüller, 79, No. 188.

219 HEAD OF WARRIOR. Paris. Louvre.

A variant of the Scipio relief in the Louvre (Reymond, *Verrocchio*, p. 57), and finer than the similar head in a rectangular frame in the Berlin Museum, No. 188. It is surrounded by an inner band of scale ornament and an outer narrow wreath of fruit and flowers.

Bibl.:

Müller-Walde, 71; Schottmüller, 78 No. 188.

220 HEAD OF WARRIOR. Florence. Palazzo Frescobaldi. Inner hall.

A variant of the Warrior head in the Berlin Museum, No. 188, but in medallion form; set against blue background and surrounded by a fruit frame.

221 TWO CONSOLES. Paris, Louvre, No. 438 (old Nos. G. 756, 757). H., 0.25m. Photo., Private.

From the Campana Collection. Decorated with egg and dart, plain blue frieze, cherub heads with cornucopias, lanceolate leaves and scale motive. Set beneath candelabrum bearing angels No. 438.

Bibl.:

C-M., 280 No. 466; Cr., 350.

222 MADONNA AND CHILD AND SAINTS. 1526. Arezzo. SS. Annunziata. Statues in niches and predella. Photo., Alinari, 9713.

In the church of the Annunziata built by Fra Bartolommeo della Gatta and finished by Antonio da Sangallo Vecchio about 1525, in the Spadari



FIG. 156. MADONNA AND SAINTS, AREZZO, SS. ANNUNZIATA.

chapel is an altarpiece of unusual form (Fig. 156). On a segment of a circle are three niches in which are set statues. To the left S. Francesco pointing to his wounded side, in type not unlike the same saint in the Lamentation group in the Osservanza at Siena. In the centre is the Madonna enthroned holding on her knees a chubby, curly headed Child. To the right is S. Rocco pointing to his plague stricken leg. The Madonna and the S. Rocco show the influence of Giovanni della Robbia. Compare the altarpiece in the Seminario at Fiesole, the Tabernacolo delle Fonticine, and the altarpiece at Lamporecchio.

The predella contains two coats of arms: dexter, those of the Compagnia dell'Annunziata: a cross set on an omega above a large letter M; sinister, the Spadari arms: *gules*, three swords in pile fanwise argent, in chief a label of Anjou. The accompanying document shows that the altarpiece was ordered by Nicolò Spadari on May 22, 1526, to be paid for one half by him and one half by the Compagnia dell'Annunziata at Arezzo.

Document:

U^a Tavola Otenuto el pātito vēsoro buono
 " +yhs adj 22 dj maggio 1526
 di ter(r)a dj gj(giovannj) bonuccj bart° di franc° cabonatj nic°
 cotta spadarj aiq(u)ali dederò autorita dj fare fare u^a tavola
 di ter(r)a cotta a laltare dj nic° spadarj colāmj
 dj la n(ost)ra comp^a amano ritta e lasva amano màcha
 e q(ua)l tanto che si spedara abia apagare nic°
 spadarj dj svo elaltra meta lan(ost)ra comp^a e
 abiano affare p(er) lan(ost)ra meta lostàziamēto qsti(qvesti)
 3 sop(r)^a dettj hominj"

[Arch. di Stato, Confraternite e Compagnie Soppresse di Arezzo segnato A. CLXXXVIII No. 2, c. 47.]

Bibl.:

C., s.v. Minerbetti; Cr., 331; Geym. V, Antonio Sangallo, 4-8; M., R. H., 275-276; P., 72; R., D. R., 257; Sc. Fl., IV, 61-62.

223 STEMMA OF FRANCESCO DI CASAVECCHIA. 1528. Scarperia, Palazzo del Vicariato. Photo., Private.

Within a rectangular, nearly square, frame surrounded by a white and yellow egg and dart moulding, set in a concave plate is a late Tuscan shield (Fig. 157) with bordure and convex centre, bearing the Casavecchia arms: *Azure*, three fleurs-de lys, two and one, *or*.



FIG. 157. STEMMMA OF FRANCECO CASAVECHIA.

Below, a rectangular tablet with filleted border supported by an Ionic scroll is inscribed:

♪ FRANC(ESC)O DI PELLEGRINO
 DA CHASAVECHIA ♪
 ♪ V(ICARI)O ♪ M D XXVIII ♪

Pellegrino di Francesco di Banco da Casavecchia was a Prior of Florence ni 1487 and 1511.

Bibl.:

M., *R. H.*, 283-284; P., 645.

224 BASKET OF FRUIT. New York City.

(1) Three baskets imitating yellow wicker work, containing polychromatic fruit and flowers (on one a lizard) were sold in the Bardini Sale of 1918.

(2) Two baskets imitating wicker work, filled with cucumbers and other fruit (lizard, snails, frog), were sold in the Tolentino Galleries Sale, May, 1919.

Bibl.:

Bardini Sale of 1918, *Cat.*, Nos. 273-275. Tolentino Sale of 1919, *Cat.*, Addenda No. 416.

225 THREE BOUQUETS OF FRUIT AND FLOWERS. New York City. Bardini Collection Sale, April 1918. Diam., 0.33m.

Polychromatic fruit, flowers, with a frog and a lizard. Two somewhat similar bunches are carried by two cream coloured vases bearing Medici arms.

Bibl.:

Bardini Sale of 1918, *Cat.*, 276, 301.

226 BUNCH OF FRUIT. Rome. Castellani Sale 1884. H., 0.14m.; W., 0.130m.

The Sale catalogue of the Castellani collection includes a bunch of fruit polychrome. The description "Pendentif-appliqué" suggests that it was a fragment of a pilaster.

Bibl.:

Castellani *Cat.*, No. 225.

227 BUNCHES OF FRUIT. Florence. Bardini Collection (formerly).

Five bunches of fruit.

ADDENDA

228 PIETÀ OR LAMENTATION OVER THE DEAD BODY OF CHRIST. c. 1514. S. Vivaldo (Com. di Montaione). Near the church. Photo., Alinari, 10098.

The oratory or hermitage of S. Vivaldo, near Montaione and Camporena, became a monastery for the Frati Minori Osservanti in 1497. It was doubtless at this time or a little later that the chapels on a wooded path near the church began to be filled with scenes relating to the Life and Passion of Christ. These are popularly attributed to Giovanni Gonnelli known as Il Cieco da Gambassi, a blind sculptor of the XVII century. They are,



FIG. 158. PIETÀ, S. VIVALDO.

however, to be referred to the early years of the XVI century. The Pietà and the Madonna dello Spasimo appear to be by a different hand from the rest and may be attributed to Giovanni della Robbia.

The Pietà or Lamentation scene (Fig. 158) is confined to the Madonna and the Dead Christ with S. Giovanni at the head and the Maddalena at the feet of Christ. The S. Giovanni, the weakest of the group, is by the hand of an assistant. The other figures are in style not far removed from the lunette of the Entombment in S. Salvatore al Monte (Fig. 35), and the Pollini altarpiece of 1514 in the Museo Nazionale (Fig. 36). The representation of tears occurs in the eyes in both groups. The Madonna is here

provided with seven daggers, symbolic of the seven Sorrows. Compare Simeon's prophesy "A sword shall pierce through thy own soul also" (St. Luke, II, 35). By the XV century the Sorrows of the Virgin had become fixed as seven in number and were symbolized by seven swords.

Bibl.:

Angelelli, CCXXIX; Cr., 348 note; Repetti, s.v. Montaione, S. Vivaldo.

229 LO SPASIMO OR THE SWOON OF THE VIRGIN. c. 1514.
S. Vivaldo (Montaione). Near the church. Photo., Alinari, 10101.

In scenes of the Deposition, also in the stations of the cross where the Virgin Mother encounters her son she is represented as fainting. Here (Fig. 159) she is supported by S. Giovanni and the Maddalena and the



FIG. 159. SWOONING OF THE VIRGIN, S. VIVALDO.

holy women. The types are not far from those in the Pollini altarpiece of 1514 in the Museo Nazionale (Fig. 36). The figures are painted but not glazed and are located in one of the chapels on a wooded path near the church. There are said to have been originally as many as thirty of these chapels, of which sixteen survived when Angelelli published his *Memorie Storiche di Montaione* in 1875. Alinari photographed seven of them.

Bibl.:

Angelelli, CCXXIX; Cr., 348 note; Repetti, s.v. Montaione, S. Vivaldo.

230 LO SPASIMO OR THE SWOON OF THE VIRGIN. Princeton, N. J., Collection of Mr. Frank J. Mather, Jr.

Professor Mather possesses a small unglazed terra-cotta study of this composition.

231 Montescalari (formerly).

In the ancient Badia at Montescalari were at one time some terra-cottas by Giovanni della Robbia. Mr. Rufus G. Mather writes: "Among Milanesi's notes I found a folder on the front of which was written that it formerly contained notes showing that Giovanni della Robbia made the reliefs for the Abbey, but that the notes had been lost." He adds: "I have tried to rediscover the documents but so far without success."

This once flourishing Vallombrosan Abbey had dwindled in 1787 to a dependency of the Pieve di S. Romolo a Gaville, and is today a *fattoria* belonging to the Del Turco family. The Vice-parroco della Cura annessa all' Ex-Abazia at Montescalari writes that the Marchese G. B. Rosselli del Turco possesses some fragments of Robbia workmanship, which, however, have not been reassembled. However, enough remains to show that here was represented the Vallombrosan stemma: a monk's arm holding a crutch (cf. Robbia Heraldry, 202-203, Fig. 189).

There are said to be no other Robbia works at Montescalari. The character and whereabouts of the terra-cottas noted by Milanesi are now unknown.

232 BUST OF CHRIST. London, Victoria and Albert Museum, No. 476 '64.



FIG. 160. BUST OF CHRIST. LONDON.

An unglazed bust of Christ (Fig. 160) somewhat similar to the Viviani della Robbia bust (Fig. 161). The facial type is slenderer and the hair more complicated.

Bibl.:

C-M., 270 no. 402; Cr., 329.



FIG. 161. VIVIANI DELLA ROBBIA BUST OF CHRIST. (See above, No. 134.)

233 NEW DOCUMENT FOR THE CEPPO HOSPITAL MEDALLIONS.

A new and important document, which reached me just in time to be inserted in this place, concerns the five medallions and four half medallions made by Giovanni della Robbia for the Ceppo Hospital, Pistoia, during the years 1525-1527. The document indicates that two medallions were to be delivered during March 1525 and the rest by May 1526; also that Giovanni should be paid at the rate of four and a half florins for each medallion. This rate may not have been final; the documents we have published imply that the price of the medallions was augmented to seven florins each. Payments for work at the Ceppo Hospital were received by Giovanni della Robbia up to 1529, the year of his death.

Document: [Discovered and copied by Mr. Rufus G. Mather.]

"1525 Indict(ione) 14

.....

(In margine: Locatio sculture)

Item postea dictis a(n)no Jndict(ioni) loco et die x mensis martij p(rese)nt(i)bus Paulo olim Nicci (Niccolai) d(e) bencis et Bartolo olim franc' Savellis civibus florent testibus etc

R(everen)dus in xpo(cristo) p(ate)r d(omi)n(u)s L^{mo} bonafidej hospitalarius et rector hospitalis S^{mo} Marie Cippi d(e) Pistorio p(er)se et suos in d(i)c(t)o hospitali successor(i)s et o(mn)i met(iori) mo(do) etc locavit Johan(n)j olim Andree marci d(ella) robbia scultori d(e) florentia

1525 Indict 14*

p(rese)nti et conducenti etc ad laborandum et intagliandum quinque rotu(n)dos terre cocte i(n)vetriate integros cu(m) intagliatione figurarum et armorum eo mo(do) et forma et scultura et eadem magnitudine unius rotundj quē d(e)dit scultū et itagliatū dicto dno L^{mo} dicto no(m)i(n)e Item quatuor medios eiusdem sortis q(ui) omnes circulj ascendunt ad su(m)-ma(m) novē rotundorum qui Johan(n)es conductor p(ro)misit et sole(m)ni stipulatione convenit dicto dnō L^{mo} dicto no(m)i(n)e p(rēse)nti et stipulāti eidem dare et tradere duos ex dictis rotūdis itagliatos et p(er)-fectos p(er) tu(tum) p(rese)nte(m) mēsē martij reliquos v(er)o p(er) tutū mēsē maij p(ro)ximi futuri 1526 et p(ro) eius labore et scultura p(ro)misit dictus dns L^{mo} dicto no(mi)n)e dare et solvere eidem Johan(n)i p(rese)nti et stipulātj ut s(upra) flor aurj quatuor cū dimidio lar d(e)auro ī auro p(ro)q^olbet(quolibet) rotundo cum pacto inito inter dcās p(ar)tes q(uod) si dictus Johannes nō daret eidem dnō L^{mo} dictos rotūdos

p(er)fectos dictis temporibus possit dictus L^{am} ut s(upra) liceat locare alijs quibus voluerit et placuerit impensa dicti Johan(n)is que o(mn)ia etc p(ro)misit etc attendere etc sub pena flor xxv auri larg d(e)auro ī auro que pena etc q^a(qua) pena etc p(ro) quibus etc obligavit etc renūtiavit etc cui etc p(ro)garantigia etc R(ogans) etc.”

[Archivio del R. Arcispedale di S. M. Nuova. Rogiti di Ser Antonio di Michele di ser Migliore Migliorati, Protocolli 1524-1526, segnato F. II c. 100^t e 101.]

Bibl.:

See above, p. 201.

* heading of p. 101. The first word of the page is “p(rese)nti.”

III. BIBLIOGRAPHY AND INDEX

III. BIBLIOGRAPHY AND INDEX

I. BIBLIOGRAPHICAL ABBREVIATIONS

- Amati = Amati, *Dizionario corografico-illustrato dell'Italia*. 10 vols. n. d.
- Anselmi, *A. e. S.*, VII (1888) = Anselmo Anselmi, *Sul rinvenimento di un prezioso codice contenente nuovi documenti dell'altare robbiano di Arcevia e dei Senesi fondatori dell'Eremita di S. Girolamo*, in *Arte e Storia*, VII (1888), 233-234.
- Anselmi, *A. e. S.*, III (1884) = Anselmo Anselmi, *Tesori artistici d'Arcevia*, in *Arte e Storia*, III (1884), 10, 21-23.
- Anselmi, *A. S. A.*, I (1888) = Anselmo Anselmi, *Nuovi documenti sull'altare robbiano nella chiesa di S. Medardo in Arcevia*, in *Archivio storico dell'arte*, I (1888), 369-371.
- Anselmi, *Inventario* = Anselmo Anselmi, *Inventario dei beni ecclesiastici trovati nella Chiesa di S. Girolamo, chiamata l'Heremita. Vi si parla di un altro altare in maiolica oggi perduto*. Arcevia, 1894.
- Anselmi, *Le maioliche robbiane nelle Marche*, in *Italia Artistica e Industriale*, I (1894-1895), 167.
- Anselmi, *N. Riv. Mis.*, I (1888) = Anselmo Anselmi, Lettera al Cav. Guido Carocci, in *Nuova Rivista Misena*, I (1888), 38-43.
- Argnani = Federigo Argnani, *Le ceramiche e maioliche faentine dalla loro origine fino al principio del secolo XVI*. Faenza, 1889.
- A. e S. = *Arte e Storia*. Florence, 1881.
- A. S. A. = *Archivio storico dell'arte*. Rome, 1888-1897.
- Bacci, *Ill. Fior.* 1908 = Pèleo Bacci, *Documenti sconosciuti su Giovanni della Robbia*, in *L'Illustratore Fiorentino*, N. S. (1908), 140-149.
- Bach = Direktor Bach, *Führer durch die Kunst- und historischen Sammlungen des Grossherzoglichen Hessischen Museums in Darmstadt*. Darmstadt, 1908.
- Baldinucci = Filippo Baldinucci, *Opere*. 14 vols. Milan, 1808-1812.
- Bardini Sale of 1899 = *Collection Bardini*, 5 Juin 1899. Paris, 1899.
- Bardini Sale of 1902 = *Catalogue des Objets d'art . . . provenant de la collection Bardini a Florence*. Vente à Londres chez Mr. Christie le Mai 1902. Paris, 1902.
- Bardini Sale of 1918 = *The Stefano Bardini Collection*. Sale at New York, April 23-27, 1918. New York, 1918.
- Becchi, *Ill. Fior.* V (1908) = P. Costanzo Becchi, *S. Jacopo di Ripoli* in *L'Illustratore Fiorentino*, V (1908), 97-106.
- Beni = C. Beni, *Guida illustrata del Casentino*. Florence, 1889.
- Bertaux, *Études* = Émile Bertaux, *Études d'histoire et de l'art*. Paris, 1911.
- Bigazzi = Francesco Bigazzi, *Iscrizioni e Memorie della città di Firenze*. Florence, 1887.
- Bocchi-Cinelli = Francesco Bocchi e Giovanni Cinelli, *Le bellezze della città di Firenze . . . scritta già da M. Francesco Bocchi ed ora da M. Giovanni Cinelli ampliata ed accresciuta*. Florence, 1677.
- B. J. = Henry Barbet de Jouy, *Les Della Robbia*. Paris, 1885.
- B., *A. S. A.*, II (1889) = Wilhelm Bode, *Luca della Robbia ed i suoi precursori in Firenze*, in *Archivio storico dell'arte*, II (1889), 1-9.
- B., *It. Pl.*, = Wilhelm Bode, *Italienische Renaissance-Sculptur Toscanas*. Text and 557 plates. Munich, 1892-1905.
- B., *Fl. Bildh.* = Wilhelm Bode, *Florentiner Bildhauer der Renaissance*. 3d ed. Berlin, 1911.
- B., *Fl. Sc.* = Wilhelm Bode, *Florentine Sculptors of the Renaissance*. New York, 1909.
- B., *It. Pl.*, = Wilhelm Bode, *Italienische Plastik*, 4th ed. Berlin, 1905.
- B., *Jahr.*, VIII (1887) = Wilhelm Bode, *Gruppe der Beweinung Christi von Giovanni della Robbia*, in *Jahrbuch der königlich preussischen Kunstsammlungen*, VIII (1887), 217-226.
- B., *Kf.*, = Wilhelm Bode, *Die Künstlerfamilie della Robbia*, in *Dohme, Kunst und Künstler Italiens*, II, 1, No. 47. Leipzig, 1878.
- B., *W. R. D.*, = Wilhelm Bode, *die Werke der Familie della Robbia*. Berlin, 1914.
- Bode-Tschudi = Wilhelm Bode und Hugo von Tschudi, *Beschreibung der Bildwerke der christlichen Epoche*. König. Mus. zu Berlin. Berlin, 1888.
- Breck, *Bull. Minn. Inst.* V (1915) = Joseph Breck, *Pomona by Giovanni della Robbia*, in *Bulletin of the Minneapolis Institute of Arts*, IV (1915), 110-112.
- Br. Mus. Guide = *A Guide to the Exhibition Galleries of the British Museum*, Bloomsbury. London, 1888.
- Brogi, *Inv.* = Francesco Brogi, *Inventario generale degli oggetti d'arte della provincia di Siena*. Siena, 1897.
- Bull. Met. Mus.*, XIII (1918) = Joseph Breck, *Recent Accessions*, in the *Bulletin*

- of the Metropolitan Museum of Art, XIII (1918), 144-147.
- Burckh. = Burchardt-Bode-Fabriczy, *Der Cicerone. Eine Anleitung zum Genuss der Kuntswerke Italiens.* 9th ed. Leipzig, 1904.
- Burger = Fritz Burger, *Geschichte des florentinischen Grabmals von aeltesten Zeiten bis Michelangelo.* Strassburg, 1904.
- Burl. = Marchesa L. Burlamacchi, *Luca della Robbia.* London, 1900.
- Cahier, *Car. d. Saints* = Charles Cahier, *Caractéristiques des Saints dans l'art populaire.* Paris, 1867.
- Carocci = Guido Carocci, *I Dintorni di Firenze.* 2 vols. Florence, 1906-1907.
- Carocci, *A. I. D. I.*, VI (1897) = *La Cantoria nella Pieve di S. Maria Impruneta ed un fregio robbiano*, in *Arte italiana decorativa e industriale*, VI (1897), 65-66.
- Carocci, *A. I. D. I.*, V (1896) = Guido Carocci, *I tondi Robbiani in Toscana*, in *Arte italiana decorativa e industriale*, V (1896), 29-30.
- Carocci, *Galluzzo* = Guido Carocci, *Il comune del Galluzzo.* Florence, 1892.
- Carocci, *S. Casc.* = Guido Carocci, *Il comune di San Casciano in Val di Pesa.* Florence, 1892.
- Carocci, *Valdarno* = Guido Carocci, *Il Valdarno* (Italia artistica, No. 20). Bergamo, 1906.
- Cat. of Cantagalli Co. = Figli di Giuseppe Cantagalli, *Album della Robbia.* Florence, n. d.
- Cat. Collection Émile Gavet = *Catalogue des Objets d'Art*, etc., *composant la Collection de M. Émile Gavet.* Vente 31 Mai au 9 Juin, 1897. Paris, 1897.
- Cat. Collection Maurice Kann = *Catalogue des Objets d'Art provenant de la Collection Maurice Kann.* Paris, 1911.
- Cat. of Rita Lydig Collection = *The Rita Lydig Collection of Notable Art Treasures of the Gothic and Renaissance Periods.* New York, 1913.
- C.-M., = Camillo Jacopo Cavallucci et Émile Molinier, *Les della Robbia, Leur Vie et leur Oeuvre . . . suivis d'un catalogue.* Paris, 1884.
- Ciacconius = Alonso Ciacconius (Chacon), *Vitae et res gestae Pontificum Romanorum et S. R. E. Cardinalium*, etc. 4 vols. Rome, 1630, also 1677.
- Cocchi = Arnaldo Cocchi, *Le chiese di Firenze dal secolo IV al secolo XX.* Florence, 1903.
- Contrucci = Pietro Contrucci, *Monumento robbiano nella loggia della spedale di Pistoia.* Prato, 1835.
- C. = G. B. di Crollalanza, *Dizionario storico-blasonico delle famiglie nobili e notabile italiane.* 3 vols. Pisa, 1886.
- Cr. = Maud Cruttwell, *Luca and Andrea della Robbia and their Successors.* London and New York, 1902.
- Cr., *Verrocchio* = Maud Cruttwell, *Verrocchio.* London and New York, 1904.
- Davanzati Sale Cat. = *Art Treasures and Antiquities from the famous Davanzati Palace.* Sale Catalogue. New York, 1916.
- Delange = Henry Delange, *Histoire des peintures sur majoliques faite a Pesaro, décrite par G. B. Passeri, traduite de l'Italien et suivie d'une Appendice.* Paris, London, Florence, 1853.
- Demmin = Auguste Frédéric Demmin, *Guide de l'amateur de faïences et porcelaines*, etc. Nouv. ed. Paris, 1863.
- Deneken, *Z. f. chr. K.*, VI (1893) = Friedrich Deneken, *Thonaltar des Giovanni della Robbia*, in *Zeitschrift für christliche Kunst*, VI (1893), 354, Taf. 10.
- Fabriczy, *A. S. A.*, III (1890) = Cornel von Fabriczy, *Un opera di Giovanni della Robbia*, in *Archivio storico dell' arte*, III (1890), 162.
- Fabr. *J. k. p. K.*, XXX (1909) = Cornel von Fabriczy, *Kritisches Verzeichnis toscanscher Holz- und Tonstataen bis zum Beginn des Cinquecento*, in *Jahrbuch der könig. preussischen Kunstsammlungen XXX* (1909), Beiheft 1-88.
- von Falke = Otto von Falke, *Majolika.* (Hdb. d. König. Mus. zu Berlin. Kunstgewerbe museum.) Berlin, 1907.
- Fortnum, *Maiolica* = Charles Drury Edward Fortnum, *Maiolica.* Oxford, 1896.
- Fov. = Jean de Foville, *Les della Robbia.* Paris, 1910.
- Frati = Frati, *Del Museo Pasolini in Faenza* Società Tip. Bolognese, 1852.
- Geymüller = Freiherr Heinrich Adolf von Geymüller und C. M. von Stegmann, *Die Architektur der Renaissance in Toscana.* 11 vols. Munich, 1885-1908.
- Giglioli = Odoardo H. Giglioli, *Empoli Artistica.* Florence, 1906.
- Giglioli, *Pistoia* = Odoardo H. Giglioli, *Pistoia nelle sue opere d'arte.* Florence, 1904.
- Graziani = Giovanni Graziani, *L'Arte a Città di Castello.* Città di Castello, 1897.
- Gualandi = Michel Angelo Gualandi, *Memorie originali italiane risguardanti le belle arti.* Bologna, 1840.
- Guasti, *Cafaggiolo* = Gaetano Guasti, *Cafaggiolo e d'altre fabbriche di ceramiche in Toscana.* Florence, 1902.
- Ill. Fior. = L'Illustratore Fiorentino. Florence, 1880- Nuova Serie, 1904.
- Jameson, *Leg. Mon. Orders* = Mrs. Jameson, *Legends of the Monastic Orders.* London and New York, 1890.
- Knapp = Fritz Knapp, *Fra Bartolommeo della Porta.* Halle, 1903.
- von Lanna Sale 1909 = *Sammlung des freiherrn Adalbert von Lanna* (Prag). Versteigerung, Nov. 9-16, 1909. 2 vols. Berlin, 1909.
- Lazari = Vincenzo Lazari, *Notisia delle opere d'arte e d'antichità della raccolta Correr di Venezia.* Venice, 1859.

- Litta = Conte Pompeo Litta, *Famiglie celebri d'Italia*. Milan, 1819.
- Maccio = D. Maccio, *Nuova guida della città di Fiesole*. Volterra, 1869.
- Mackowsky = Hans Mackowsky, *Verrocchio*. Bielefeld und Leipzig, 1901.
- Malagola = Carlo Malagola, *Memorie storiche sulle maioliche di Faenza*. Bologna, 1882.
- Marcotti = J. Marcotti, *Guide-Souvenir de Florence*. Florence, 1892.
- M., *A. in Am.*, V (1917) = Allan Marquand, *A Statuette of Dovizia by Giovanni della Robbia in the Minneapolis Museum*, in *Art in America*, V (1917), 195-199.
- M., *Arts and Dec.* = Allan Marquand, *Giovanni della Robbia's Kneeling Madonna*, in *Arts and Decoration*, VI (1915), 26, Frontispiece.
- M., *A. J. A.* XXII (1918) = Allan Marquand, *Unpublished Documents relating to the Ceppo Hospital at Pistoia*, in *American Journal of Archaeology*, XXII (1918), 361-377.
- M., *Br.* = Allan Marquand, *The Decoration of the Ceppo Hospital at Pistoia*, in *The Brickbuilder*, II (1902), 222-224.
- M., *D. R. A.*, = Allan Marquand, *Della Robbias in America*. Princeton and Oxford, 1912.
- M., *R. H.*, = Allan Marquand, *Robbia Heraldry*. Princeton and Oxford, 1919.
- M., *Sc. Mag.* = Allan Marquand, *A Search for della Robbia Monuments in Italy*, in *Scribner's Magazine*, Dec., 1893.
- Marryatt = Joseph Marryat, *A History of Pottery and Porcelain*. London, 1850.
- R. G. M., *L'Arte*, 1918-1919 = Rufus G. Mather, *Nuovi Documenti Robbiani in L'Arte*, XXI (1918), 190-209; Idem, *Seconda serie, L'Arte*, XXII (1919), 105-112; Idem, *Terza Serie, L'Arte*, XXII (1919), 243-248.
- Mencherini, Padre Saturnino Mencherini, *Guida illustrata della Verna*. Quaracchi, 1907.
- Meyer, *Mittelitalien* = Theodor Gsell-Fels, *Mittel-Italien*, in *Meyer's Reisebücher*. Leipzig, 1886.
- Michel = André Michel, *Histoire de l'Art depuis les premiers temps chrétiens jusqu'à nos jours*. 5 vols. published. Paris, 1905.
- Migliore = Ferdinando Leopoldo del Migliore, *Firenze città nobilissima illustrata*. Florence, 1684.
- Milanesi, *Misc.* = Gaetano Milanesi, *Miscellanea d'Arte*. Ms. Several vols. Liena.
- Molinier, *Cat. Gavet* = Émile Molinier, *La Collection Émile Gavet*. Catalogue raisonné, etc. Paris, 1889.
- Moreni = Moreni, *Notizie istoriche dei dintorni di Firenze*, Florence, 1792.
- Morrone = Alessandro da Morrone, *Pisa illustrata nelle arti del disegno*. Leghorn, 1812.
- Müller-Walde = Paul Müller-Walde, *Leonardo da Vinci*. Munich, 1889.
- Perkins, T. S. = Charles C. Perkins, *Tuscan Sculptors*. 2 vols. London, 1864.
- Poggi, *Burl. Mag.* = Giovanni Poggi, *The Annunciation of Botticelli*, in *Burlington Magazine*, XXVIII (1915-1916), 129, note 4.
- P., = Prioristà, a Manuscript in the Princeton Museum containing a classified list of the Priors of Florence with their coats of arms.
- Rass. bibl. arte ital. = Rassegna bibliografica dell'arte italiana. Rocca S. Casciano, e Ascoli, 1898.
- Repetti = Emanuele Repetti, *Dizionario geografico, fisico storico della Toscana*. 6 vols. Florence, 1833-1846.
- R., *D. R.*, = Marcel Reymond, *Les della Robbia*. Florence, 1897.
- R., *Sc. Fl.*, = Marcel Reymond, *La Sculpture Florentine*. 4 vols. Florence, 1897-1900.
- Ricci, *Volterra* = Corrado Ricci, *Volterra (Italia artistica, No. 18)*. Bergamo, 1905.
- Richa = Giuseppe Richa, *Notizie istoriche delle chiese fiorentine*. 10 vols. Florence, 1754-1762.
- Robinson = J. C. Robinson, *Italian Sculpture of the Middle Ages and Period of the Revival of Art in the South Kensington Museum*. London, 1862.
- Roscoe = William Roscoe, *The Life and Pontificate of Leo the Tenth*. 2 vols. London, 1855-1858.
- Roselli, *Sepolcuario* = Rosselli, *Sepolcuario fiorentino*. 2 vols. Ms. Cart. sec. XVIII fol. in *Bibl. Magliabecchiana*. Florence.
- von Rumohr = C. F. von Rumohr, *Italienische Forschungen*. 3 vols. Berlin und Stettin, 1827-1831.
- Ruskin = John Ruskin, *The Works of John Ruskin*. Library edition. Edited by E. T. Cook and Alexander Wedderburn. London and New York, 1903-1912.
- Sachs = Curt Sachs, *Das Tabernakel mit Andrea's del Verrocchio Thomas gruppe*. Strassburg, 1904.
- Schottmüller = Frida Schottmüller, *Die Italienischen und Spanischen Bildwerke der Renaissance und Barocke*, etc. König. Mus. zu Berlin, Beschreibung der Bildwerke der christlichen Epochen. 2te Auflage. Berlin, 1913.
- S. = Paul Schubring, *Luca della Robbia und seine Familie*. Bielefeld und Leipzig, 1905.
- Schütz = Alexander Schütz, *Die Renaissance in Italien*. 4 vols. Hamburg, 1882.
- Seillière Collection = *Catalogue des Objets d'Art*, etc., *provenant de l'importante Collection de feu M. le Baron Achille Seillière*. Paris, 1890.
- Solon, *It. Maiolica* = Louis Marc Emmanuel Solon, *A History and Description of Italian Maiolica*. London, Paris, New York, 1907.

- Sommerard, *Cat.* = E. du Sommerard, *Musée des Thermes et de l'Hotel de Cluny. Catalogue et description des objets d'art*, etc. Paris, 1883.
- Spitzer *Cat.* = *Catalogue des objets d'art, etc., composant l'importante et précieuse Collection Spitzer*. Paris, 1893.
- Springer = Anton Springer, *Handbuch der Kunstgeschichte. III Die Renaissance in Italien*. 4th ed. Leipzig, 1896.
- Supino = Iginio Benvenuto Supino, *Catalogo del R. Museo Nazionale di Firenze*. Rome, 1898.
- Tieck = Friedrich Tieck, *Verzeichniss von Werken der della Robbia, Majolica, Glas malereien u. s. w.*, in König. Mus. zu Berlin. Berlin, 1835.
- Tieck-Gerhard = Friedrich Tieck und Eduard Gerhard, *Verzeichniss der Bildwerke in König Museum in Berlin*. Berlin.
- Tolentino Sale of 1919 = *The Very Important Tolentino Galleries Collection*. Sale, May 1-2, 1919. New York, 1919.
- Vas. = Giorgio Vasari, *Le vite de' più eccellenti pittori, scultori, ed architettori*. Con nuove annotazioni e commenti di Gaetano Milanesi. 9 vols. Florence, 1878-1906.
- Vaughan = Herbert M. Vaughan, *The Medici Popes*. New York and London, 1908.
- V., = Adolfo Venturi, *Storia dell' arte italiana*. 7 vols. published. Rome, 1901-1917.
- Volpi Sale of 1917 = *Catalogue of the Collection of Art Treasures and Antiquities acquired during the past year by Prof. Comm. Elia Volpi*. Sold Dec. 17-19, 1917. New York, 1917.
- Wallis, *Ital. Ceramic Art* = Henry Wallis, *A Study in the History of Early Italian Maiolica*. London, 1901.
- Wills = Howel Wills, *Florentine Heraldry*. London, 1900.
- Yriarte, *Gaz. B. A.*, XXVI (1882) = Charles Yriarte, *L'Art en Portugal* (troisième et dernier article), in *Gazette des Beaux Arts*, XXVI (1882), 26-36.
- Z. f. b. K. = *Zeitschrift für bildende Kunst*. Leipzig, 1866.
- Z. f. chr. K. = *Zeitschrift für christliche Kunst*. Düsseldorf, 1888.

2. INDEX OF SUBJECTS

- Abraham, 129, 168.
- Acciaiuoli stemma, 17.
- Accolti stemma, 70.
- Adam, 168.
- Adam and Eve, 90.
- Adimari stemma, 201.
- Adoration by the Shepherds, 183.
- Altoviti stemma, 102.
- Angels,
adoring, 6, 63, 120.
candelabrum bearers, 54, 57-62, 116, 125, 126, 154.
with crown, 161, 164, 178.
with garland, 12.
with mandorla, 87.
musical, 154.
- Annunciation, 81, 121, 124, 131, 148, 158, 196, 203.
- Antinori stemma, 192.
- Ascension, 47.
- Assumption, 88, 129, 195.
- Bacchus, 213, 214.
- Baptism, 51, 52, 113.
- Bartolini-Salimbeni stemma, 110.
- Base, 116.
- Benozzi stemma, 95.
- Betrayal, 187.
- Birth of the Virgin, 183.
- Blindfolding, 187.
- Buonafede stemma, 100, 115, 119.
- Buondelmonti stemma, 86, 90, 207.
- Calcagni stemma, 81.
- Capture of Christ, 187.
- Casavecchia stemma, 217.
- Casks, 29.
- Ceppeo hospital stemma, 196.
- Chastity, 27.
- Cherub, 125, 133, 154, 209.
and cornucopia frieze, 25, 26.
with tambourine, 84.
- Christ, 55, 56, 115, 119, 120, 121, 133, 136, 170, 221.
child, 105, 124.
bearing cross, 187.
led away, 187.
dead, 68-80.
entombed, 68, 69.
in the sepulchre, 26, 182.
- Ciborio, 15, 95, 98, 99, 100, 102, 103, 105, 190.
- Console, 124, 215.
- Corbinelli stemma, 192.
- Coronation, 84.
- Daniel, 129, 168.
- David, 83, 129, 168, 212.
- Denial by Peter, 187.
- Documents, 7, 10, 30-34, 56, 58, 63-66, 72, 92, 131, 140, 155, 173-174, 180, 188-189, 199-201, 202, 216.
- Dovizia, 209, 212.
- Elijah, 168.
- Entombment, 68, 69.
- Evangelists, 140, 168-171.
- Eve, 168.
- Folchi stemma, 146.
- Fruit basket, 217.
bunches, 218.
- Gaetani stemma, 48.
- Garland, 185.
- Gethsemane, 187.
- Gianfigliuzzi stemma, 201.
- Ginori stemma, 99.
- God the Father, 84.

- Goliath head, 212.
 Hammer and pincers, 187.
 Holy Water Stoup, 11.
 Immaculate Conception, 81.
 Incredulity of S. Tommaso, 24.
 Isaiah, 174.
 Jeremiah, 129.
 Jonah, 129, 168.
 Joshua, 168.
 Judith, 168, 212.
 Lamentation, 69-80, 219.
 Lapi stemma, 208.
 Last Judgment, 21.
 Last Supper, 120.
 Lavabo, 3.
 Leo X, 90.
 Macinghi stemma, 179.
 Madonna, 5, 8, 9, 10, 54, 55, 95, 108, 110, 123, 137, 138, 141-144, 155-160, 163, 164, 171, 176-183, 205, 215.
 della Cintola, 85, 88.
 Magalotti stemma, 96.
 Malchus, 187.
 Mannucci stemma, 88.
 Maries visit the sepulchre, 146.
 Mater Dolorosa, 26, 69-80, 147.
 Minerbetti stemma, 48.
 Moses, 129, 168.
 Montidoglio stemma, 79.
 Montoliveto stemma, 164.
 Nativity, 54, 63, 66, 153, 183, 185.
 Niccolini stemma, 40.
 Nicodemus, 69.
 Noah, 168.
 Noli me tangere, 23, 133-136.
 Obedience, 27.
 Olivetani stemma, 182.
 Panichi stemma, 154.
 Paoli stemma, 95.
 Particini stemma, 206.
 Passion, symbols of, 190.
 Pazzi stemma, 111, 194.
 Pietà, see Lamentation.
 Pilaster decorated, 62.
 Pistoia stemma, 195.
 Pollini stemma, 70.
 Poverty, 27.
 Predella with Saints, 119, 120.
 Puppies, 210.
 Putti, 83, 85.
 Quaratesi stemma, 69.
 Resurrection, 45, 190.
 Rinuccini stemma, 96.
 Salviati, 86, 90.
 S. Agata, 172.
 Agostino, 83, 170.
 Ambrogio, 83, 107, 170.
 Andrea, 169.
 Anna, 81, 84, 183.
 Ansano, 129, 172.
 Antonio Abate, 66, 73, 131, 157, 165, 166, 170.
 Antonio of Padua, 26, 79, 81, 83.
 Apollonia, 172.
 Barbara, 155, 172.
 Bartolommeo, 169.
 Benedetto, 93, 164, 169, 182.
 Bernardino, 26.
 Bernardo, 93, 182.
 Bonaventura, 81.
 Bruno, 169.
 Caterina, 155, 159, 172.
 Cecilia, 172.
 Domenico, 14, 73, 157, 159, 170, 175, 178.
 Donato, 142.
 Elisabetta, 185, 193.
 Elisabetta of Hungary, 27.
 Filippo, 169.
 Filippo Benizzi, 157.
 Francesco, 26, 78, 79, 81, 83, 148, 149, 170.
 Gabriele, see Annunciation.
 Gioacchino, 183.
 Giorgio, 170.
 Giovanni Battista, 55, 86, 116, 118, 119, 129, 140, 142, 169, 180, 187.
 Life of, 49, 54, 112, 114.
 Giovanni Evangelista, 26, 69-80, 140, 147, 159, 169, 180.
 Giovanni, 49, 52, 53, 54, 113, 115, 144, 178, 181.
 Girolamo, 26, 54, 55, 79, 116, 140, 170.
 Giuseppe d'Arimatea, 69.
 Jacopo Maggiore, 26, 129, 155, 169, 175, 178.
 Jacopo Minore, 169.
 Leonardo, 116.
 Lino, 46.
 Lodovico, 27, 81.
 Lorenzo, 66, 155, 169.
 Luca, 140, 171.
 Lucia, 10, 29, 57, 159, 172.
 Marco, 129, 140, 169.
 Margareta, 172.
 Maria Egiziaca, 54.
 Maria Maddalena, 54, 69-80, 81, 116, 119, 147, 159, 172.
 Marta, 28, 29, 172.
 Martino, 170.
 Matteo, 119, 140, 168, 180.
 Mattia, 169.
 Michele, 78, 79, 176.
 Niccolò, 66, 170.
 Orsola, 150-152, 172.
 Paolo, 169.
 Pietro, 129, 142, 169.
 Pietro Martire, 13, 14.
 Rocco, 157, 185, 189.
 Romolo, 142, 144.
 Sebastiano, 66, 119, 157, 172, 180, 185, 189.
 Simone, 169.
 Stefano, 66, 157, 187.
 Taddeo, 169.
 Tommaso, 86, 88, 169.
 Tommaso d'Aquino, 159.
 Ugo, 170.
 Veronica, 172, 187.
 Zanobi, 157, 170.
 Sapiti stemma, 53.
 Spasimo, 220, 221.
 Segni stemma, 206.
 Simonetti stemma, 95.
 Solomon, 83.
 Spigliati stemma, 162.
 Sposalizio, 183.
 Squarcialupi stemma, 29.

- Stemma, 6, 17, 29, 40, 48, 53, 69, 70, 79, 81, 86, 88, 90, 95, 96, 99, 100, 102, 119, 146, 154, 162, 164, 178, 182, 192, 194, 195, 196, 199, 201, 204-208, 216.
 Stoup for Holy Water, 11.
 Tiles, 5.
 Two thieves, 187.

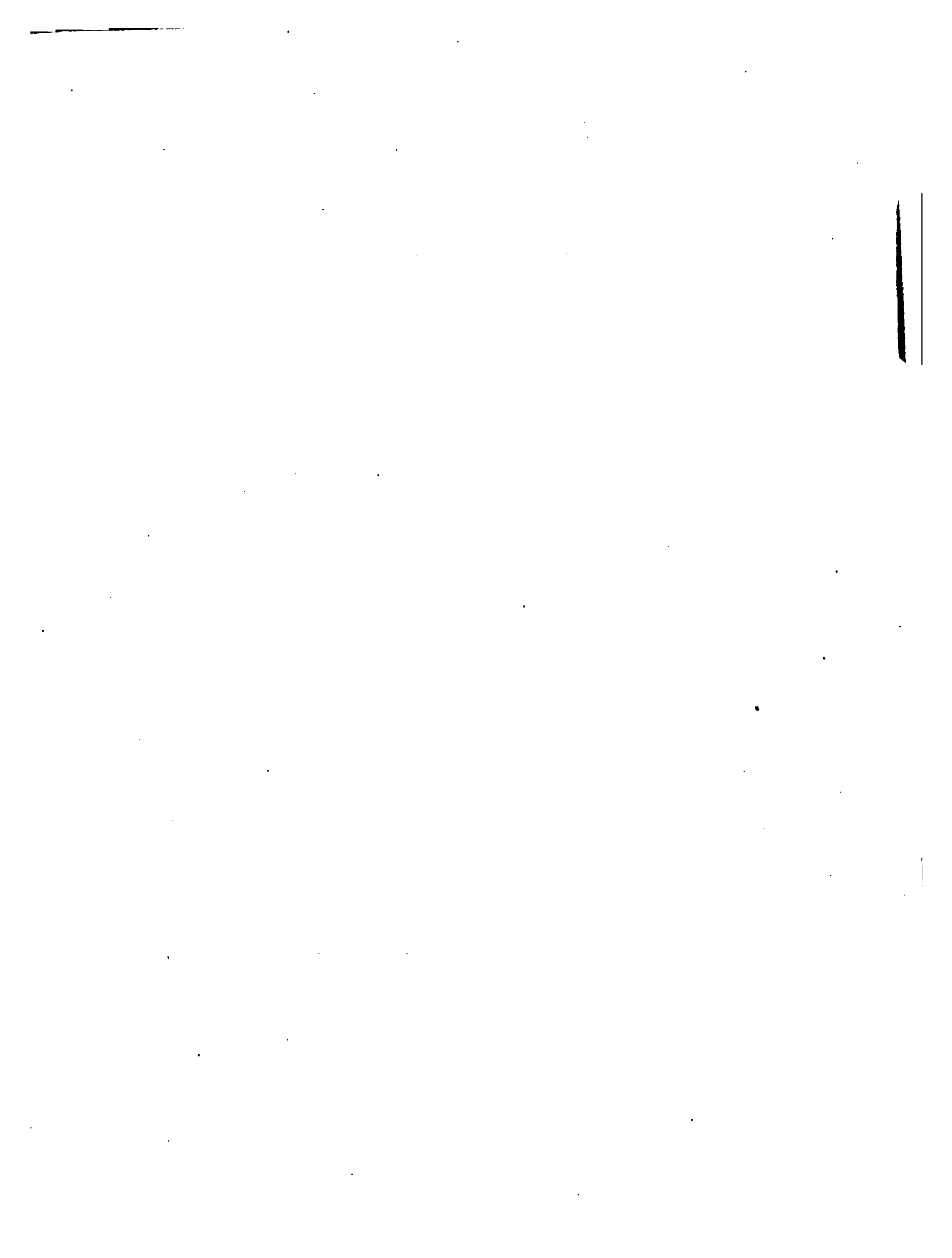
- Urban II, 170.
 Vases, 35-40.
 Visitation, 185, 193, 198.
 Visit to Sepulchre, 146.
 Warrior, 214, 215.
 Washing of hands, 187.
 Woman, 159.

3. INDEX OF PLACES

- Arcevia, 54, 57.
 Arezzo, 13, 215.
 Ashridge Park, 88.
 Baltimore, 90.
 Berlin,
 Kaiser Friedrich Museum, 60, 76, 84,
 140, 152, 165, 210, 212, 214.
 Kunstgewerbe Museum, 38.
 Beckerath Collection, 60.
 Borgo S. Lorenzo, 99.
 Boston,
 Museum of Fine Arts, 80, 133.
 Lindon Smith Collection, 60.
 Mrs. Gardner Collection, 73.
 Braunschweig, 38.
 Brooklyn, 190.
 Buonsollazzo, 63.
 Campi, 189.
 Cascio, 160.
 Casole, 183.
 Cerreto Guidi, 49, 100.
 Certaldo, 192.
 Certosa, 167.
 Città di Castello, 121.
 Colle, 185.
 Cologne, 87.
 Convertose, 190.
 Cornocchio, 108.
 Darmstadt, 29.
 Dicomano, 110.
 Empoli, 10.
 Faenza, 69.
 Fiesole,
 Duomo, 144, 146.
 La Doccia, 78.
 S. Ansano, 11, 12, 105, 193.
 S. Francesco, 185.
 Seminario, 142.
 Finalpia-Savona, 180, 181.
 Florence,
 Museo Nazionale, 14, 28, 45, 47, 48, 69,
 93, 95, 98, 119, 125, 135, 136, 144, 146-
 148, 150-152, 161-162, 214.
 Galleria Buonarroti, 84.
 S. Ambrogio, 57.
 SS. Apostoli, 15.
 S. Barnaba, 138.
 S. Croce, 150, 157.
 S. Jacopo di Ripoli, 176.
 S. Jacopino in Polverosa, 178.
 S. Maria della Misericordia, 59.
 S. Maria Novella, 3, 133.
 S. Maria Nuovo, 29.
 S. Michele in Palchetto, 99, 193.
 S. Onofrio, 136.
 S. Piero Maggiore, 120.
 S. Salvatore, 68.
 Alessandri Collection, 14.
 Bardini Collection, 37, 59, 116, 212, 213,
 218.
 Cantagalli, 39.
 Frescobaldi, 59, 215.
 Girard's, 99.
 Palmieri, Villa, 124.
 Sorbi, Casa, 124.
 Piazza S. Ambrogio, 107.
 Via Nazionale, 155.
 (near) Certosa, 167.
 Vincigliata, 164.
 Galatrona, 112, 115, 116, 118, 119, 140.
 Lamporecchio, 185.
 Lari, 205.
 Lisbon, 175.
 London,
 British Museum, 25, 36.
 Victoria and Albert Museum, 29, 39, 77,
 78, 81, 120, 121, 209, 221.
 Donaldson's, 60.
 Lucca, 85.
 Luco in Mugello, 138.
 Minneapolis, 209.
 Monte Oliveto Maggiore, 163, 164.
 Newport, R. I., 26, 177.
 New York,
 Metropolitan Museum, 8, 36, 201.
 Bardini Sale, 36, 100, 217, 218.
 Blumenthal Collection, 29, 204.
 Bonaventura's, 75.
 P. W. French & Co., 26.
 Davanzati Sale, 100, 159.
 Lydig Collection, 35.
 Pratt Collection, 35.
 Seligman Galleries, 122.
 Thaw Collection, 8.
 Tolentino Sale, 133.
 Volpi Collection, 52.
 Oliveto, 102.
 Oxford, 37.
 Palaja, 121.
 Panzano, 102.
 Paris,
 Cluny, 53, 61, 62.
 Louvre, 26, 37, 60, 61, 105-107, 133, 166,
 175-176, 214, 215.
 Gavet Collection, 26, 38, 61.
 Heilbronner's, 81, 212.
 Kann Collection, 36.
 Lowengard's, 178.
 Seillièrre Collection, 26, 38.
 Spitzer Collection, 204, 215.

- Pescina, 66, 105.
Pisa, 129.
Pistoia, 195, 207.
Poggibonsi, 81.
Poppi, 206.
Prague, 95.
Pratovecchio, 180, 181.
Princeton, 126, 221.
Rifredi, La Quiete, 23, 24, 25.
Rome,
 Vatican, 93, 107.
 Castellani's, 218.
Roslyn, 110.
Rovezzano, 176.
S. Amato, 61.
S. Casciano, 62.
S. Donato in Poggio, 54.
S. Gimignano, 62.
S. Giovanni in Valdarno, 40, 85, 111, 194.
S. Miniato al Tedesco, 203.
S. Piero a Sieve, 114.
S. Quirico d'Orcia, 183.
S. Vivaldo, 219, 220.
Scandicci, 137.
Scarperia, 208, 216.
Sesto, 53.
Settimo, 52.
Sèvres, 37.
Ussé, 160.
LaVerna, 78.
Vincigliata, 164.
Volterra, 9, 21, 26, 46, 88.





89054437785



89054437785